

The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine



Cherchant la Note
(HUNTING THE NOTE)

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*Awakening
Interest in*

Instrumental Work thru The Harmonica

The value of the harmonica in fostering the interest of a growing child in music has attracted the attention of educators throughout the country. In thousands of schools, this little musical instrument has been found not only to develop musical appreciation and ability but to minimize immeasurably the effort and time usually expended in musical training.

As one teacher says: "It leads children's minds to learning music 'playfully' when otherwise they take it as a great task."

HARMONICA—First Step in Musical Education

Just as the kindergarten is the preliminary step in elementary education so the harmonica is the first step in musical education. Harmonica practice, it has been found, gives the child a splendid training in sight reading and rhythm. In addition, in the case of the boy or girl who has no "ear" for music and no sense of tone, the use of the harmonica develops a sense of pitch and indelibly registers tones that are absolutely true—valuable "ground work" in the study of more advanced instruments.

So quickly can the average child master this little instrument and play with proficiency, that, inspired by their own skill in making music, it is an

easy matter to turn their attention to the study of piano, violin or other instruments.

Harmonica True Guide To Correct Tone

The construction of the modern harmonica is identical in all essentials with the pitch-pipe used by progressive music instructors throughout the country. Just as the modern pitch-pipe serves as a true guide to correct tone and accurate pitch in the teaching of music so the modern harmonica serves as the perfect means of inculcating true tone perception in training boys and girls.

Mr. C. I. Valentine, Chairman of Music Department, Newtown High School, New York City, says: "After experimenting extensively for a number of years with every type of musical instrument used in modern times I have come to the conclusion that the Harmonica is the logical instrument with which to begin a musical education."

Harmonica Instruction Easy

Send for the Illustrated Instruction Book "How To Play The Harmonica." The book is so interestingly illustrated and is written in such simple language that a child can easily follow directions and soon play with

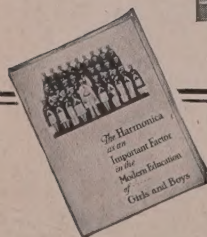
surprising proficiency. This booklet, together with teacher helps and aids, are furnished absolutely free by M. Hohner, Inc.



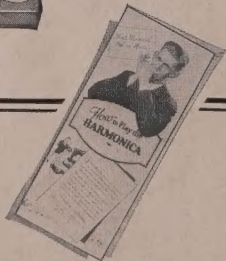
The modern pitch-pipe—identical in its essential construction with the type of harmonica shown below.



The modern type of diatonic harmonica, embodying almost two full octaves.



NOTE TO TEACHERS
TO TEACHERS and others interested in fostering musical development, the Brochure illustrated at left will be sent gratis on request. To students desiring to play the harmonica, the instruction book shown at right will be mailed free. M. Hohner, Inc., Dept. 25-E 114 E. 16th St., New York City.



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IMMEDIATE RESULTS

REAL ADVANCEMENT

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"My First Efforts in the Piano Class" may be obtained by anyone interested for examination. Send for a copy, today!

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This is the day of the "amateur in music." Class teaching of instrumental music in public and private schools has come to stay. One of the most effective methods of introducing music to young students is through the Piano Class. The pupils play from the very first lesson and they play little pieces, not exercises. What was formerly considered as more or less drudgery has become a positive pleasure. Continued effort is aroused through the spirit of emulation.

REQUISITES FOR BEGINNERS

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Thirty-six pages, 8 1/2 x 7, with six wide spaced staves on each page. Gives illustrations of the essential things in the elements of music and notation and hints on music writing.

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Shows the names of each piano key and its location on the Grand Staff.
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By little stories the beginner is aided in gaining a knowledge of notation.

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Music Magazine

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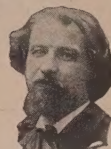
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MAY, 1930

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



GUSTAVE
CHARPENTIER

TON SYMPHONY ORCHESTRA
its fiftieth anniversary next year.
It is reported that Howard Hanson
intended to compose a special symphony.
Henschel, the first conductor of this
who has long been a resident of
he has often led the Philharmonic
world's oldest musical organization
proportions) has been invited to be
a guest conductor. If not the
orchestras, the Boston Symphony
of the most effective in raising the
wards of America.

NELLE goes again to London this
second season at Covent Garden.
agement she will sing for the first
of *Violetta* in "La Traviata."

THE THEATRE OPERA COM.
New York recently gave a week of per-
Mozart's "Magic Flute," at the
heater. The performances were in-
s said to have been understood; re-
andoned for spoken dialogue; and
n, who made her operatic debut as
e, sang easily the "F's above High
y written by the composer.

SERAFIN made his American
symphonic conductor, when he led the
chestra on March seventh, eight
e had done a deal of successful
line, in Europe; but, since coming
t had confined his activities entirely
performances of the Metropolitan
y.

JOSE KIRKBY-LUNN, the eminent
alto, died in London on February
Born in Manchester, in 1873, she
made debut in 1893 as *Margaret* in
"Ganoveva." She was a favorite,
Delila, at Covent Garden and later
Rosa Opera company. She joined
ean forces in 1902, where she ap-
eefully as *Erda* in "Siegfried," as
güne, *Kundry* and *Amneris*.

MASTERS OF CONDUCTORIAL AC-
r. Arthur D. Woodruff will be cele-
y seventh when a concert will be
egie Hall of New York, in which
ng organizations will be the Univer-
s of New York, the Orpheus Club
a (which he has led for seventeen
Women's Choral Society of Jersey
Te
glewood Musical Art Society, the
Newark, and the Orange Musical

"LEBEN DES OREST (The
Life of Orestes)" a new opera
by Ernst Krenek, composer of
"Jonny Spielt Auf," which has
been heard in America, had its
world-premiere in Leipzig on
January nineteenth. It is a
five-act work of which the
composer is his own librettist.
Critics seem to be charitably
awaiting further performances
before pronouncing on its mer-
its. Krenek is a modern who
still believes that an opera is
only with singers in costume added to
musical forces, but that the orchestra
an accompaniment to the singing
they to which he has held in this work,
pecially dramatic passages.

DAR STILLMAN KELEY'S "Sym-
phonies on a New England Hymn"
American work chosen for the first
of the National Symphony Orchestra
n, D. C., on January thirty-first.

"OPEN AIR OPERA" for New York is to be
tried this summer by a group know-
the Long
Island Open Air Opera Associa-
H. Kahn at its head. Real open a-
will be given on the Brokaw
Neck, with the greensward for
ur-
dr-

FOUR NEW SYMPHONY ORCHESTRAS
have been launched in the United States, all, we
believe, since the New Year: the "National Or-
Washington, D. C., with Rudolf Schuel-
International Orchestra, of
del-
leading; the

THE ETUDE
May 1930

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JUN 27

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JUL 21

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pleased, for that popular and highly gifted British
composer and conductor was on the King's New
Year list for the distinction of knighthood. His
has been a varied career, including such posts as
editor of *The Musical Quarterly*, conductor of
musical comedy, and leader of symphonic organiza-
tions, in all of which he has been a mighty
force for the uplift of musical Britain.

SIR GEORGE HENSCHER, the eminent British
conductor and authority on singing, celebrated
his eightieth birthday, on February eighteenth,
by publishing a new song, "Goneril's Lullaby,"
of which he says "a better one I never wrote."

THE FAMOUS "WILLIS" ORGAN of St.
Paul's Cathedral, London, is in process of re-
installation, with new electric action replacing the
original tubular-pneumatics with which it was
built in 1872. It will be in position, with all im-
provements, some time in June; and events of
rare occurrence in St. Paul's will be recitals by
the organist, Dr. Stanley Marchant, on July first
and fifth at six o'clock of the evening.

ALICE VERLET, Belgian coloratura soprano,
who had been popular at the Opéra Comique of
Paris, at Monte Carlo, at Covent Garden, and
who was in the season of 1915-1916 a member of
the Chicago Opera Company, and later toured the
States in concert, died in February, at Brussels.

DR. HOWARD HANSON of Rochester, New
York, is reported to have been invited by Felix
Lamond, Director of the American Academy in
Rome, to conduct the *Prix de Rome* concert at
the Augusteo this spring.

ANTONIA BRICA, of San Francisco, achieved
the distinction of being the first American
woman to conduct a concert in Berlin, when she
led the Philharmonic Orchestra of that city, in
a concert on February fourteenth. The program,
which included a symphony by Dvořák, Handel's
Concerto Grosso in D Flat, and Schumann's piano
concerto with Valesca Burgstaller as soloist, is
reported to have been "remarkably successful."

CHARPENTIER'S "LOUISE," which had not
been heard at the Metropolitan of New York since
Geraldine Farrar essayed the title rôle in the
seasons of 1921-1922 and 1922-1923, had a re-
vival at that house on March the first, with
Lucrezia Bori as the young seamstress, a part
made famous by Mary Garden who stepped into
the part in the middle of a Paris performance, and
whose interpretation is still the one by which
l others are measured and appraised. Its first
performance in America was at the Manhattan
opera House of Oscar Hammerstein, in New
York, in 1908, about a year after its world
remière at the Opéra Comique of Paris, at
which theater it has had more than six hundred
earings.

MARGARET MATZENAUER, so long one
of the leading contraltos of the Metropolitan
Opera Company of New York, sang her farewell
performance with that organization, on February
twelfth, when she appeared as *Amneris* in
Aida.

TWO AMERICAN SINGERS, Mary McCor-
ic, soprano of Chicago, and Sydney Rayner, a
young New Orleans tenor, recently appeared to-
gether in a performance of Charpentier's "Louise,"
at the Opéra Comique of Paris.

PRESSER HALL of Illinois Wesleyan Uni-
versity was dedicated on February third, with
James Francis Cooke, president of the Presser
Foundation making the principal address, and
with Richard L. Austin, Chairman of the Federal
Reserve Bank of Philadelphia and vice-president
of the Presser Foundation, in attendance.

THE AMERICAN BANDMASTERS ASSOCI-
ATION met for its annual convention, at Middle-
town, Ohio, on March thirteenth to sixteenth.
Among the interesting papers read and later dis-
cussed were: "A Few Suggestions as to How
Improve Bands and Band Music," by Edwin
Ranko Goldman, president of the organization;
"Revising of Published Arrangements," by Vic-
tor J. Grabel, secretary; "Thirty Years with the
Sousa Band," by John Philip Sousa; and "How
to Induce Prominent Composers to Write for the
Band," by W. J. Stannard. The organization was
welcomed by Governor Cooper of Ohio; and there
was a special musical program by the famous
Sousa Band of Middletown.

THE MUSIC SUPER-
VISORS NATIONAL CON-
FERENCE met at Chicago
on March twenty-second to
twenty-eighth inclusive. Among
the leading themes discussed
were: "Music and Ameri-
can Culture," by Dr. Ed-
ward Howard Griggs of New
York; "Stimulating Music Ap-
preciation through the Radio,"
by Walter Damrosch; "The
Publisher's Contribution to
School Music Education," by
Dr. Carl Engel; "The Radio's
Contribution to School Music Education," by B. H. Barrow of
the Ohio State Department of Education; "Competition
Festivals in Great Britain," by Hubert Foss
of London; and "The Piano in the Public Schools,"
by C. M. Tremaine of New York. There were
also interesting demonstrations of "Piano Classes
in the Chicago Schools," "Junior High School
Classes in Music Appreciation," "Elementary
School Class in Sight Singing," "High School
Harmony Class" and "High School Voice Class."

CARL ENGEL

DR. FLOYD S. MUCKEY, throat specialist,
who gave many years to the study of voice pro-
duction, died suddenly in New York, on February
twenty-eighth, from apoplexy, while listening to
a pupil sing. He was seventy-two years of age
and was widely known as a writer and lecturer
in his field of investigation.

(Continued on page 375)

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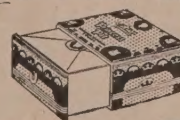
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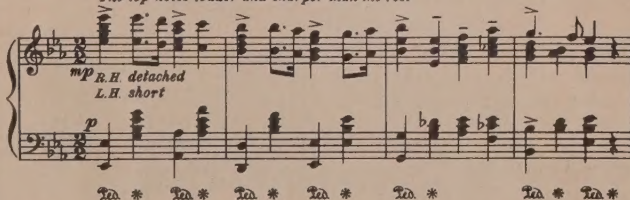
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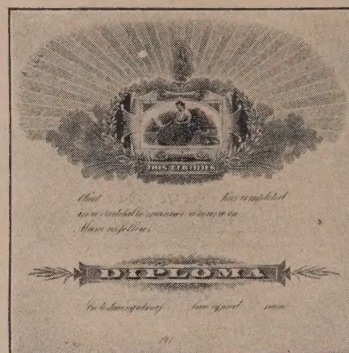
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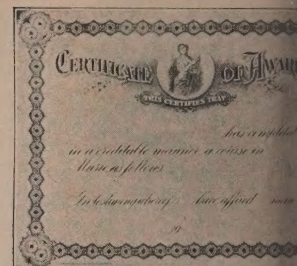
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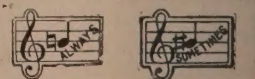


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Fighting Deadly Uniformity

THE iron grip of fashion circumscribes all human life. To many it is like a Spanish garrotte, strangling every independent effort. Music teachers and musicians seem especially prone to become victims of fashion, without questioning whether this fashion is based upon the eternal principles of high art ideals.

But, in this simian trait, the musician is no different from other human creatures. Our civilizations, oriental and occidental, ancient and modern, are merely reflections of the habit of bowing in adoration to "everybody's doing it." This trite phrase is after all the dominating restriction of society, the "Mene, Mene, Tekel Upharsin," the handwriting on the wall of Time.

The individual, original, independent thinker is almost as rare in these days as a June bug at the North Pole. We think as people tell us to think. We are consciously and unconsciously the unlucky victims or the happy beneficiaries of either malevolent propaganda or constructive advertising. Advertising has found that its greatest asset is truth. Untruthful advertising is wasted capital. We know of one agricultural firm that spent upwards of a million dollars in advertising a special brand of food for live-stock. The farmers tried it out the first year and promptly found that they could grow in their own fields something better, at about one-half the price. The millions of dollars spent in trying to force sales were wasted.

Mighty powers are nevertheless at work to make the world uniform. Chain stores, chain banks, chain newspapers, chain movies and chain clubs are fighting for uniformity against originality of thought. In some ways the world has become a great cosmic factory in which our lives are being ground up into a pulp and pressed out again into conventional forms like so many buttons.

The readiness with which people will don uniforms or adopt "fly by night" music methods for very slight reasons is an indication of the tendency to disregard independent brain action. Some uniforms are marks of honor and deserve all proper respect and reverence. Others are ridiculous indications of the frailty of man in permitting himself to be pushed hither and thither in the mobs of mere transient fashion and convention. Professor William Graham Sumner, one of our foremost sociologists, who was formerly Professor of Political and Social Science at Yale University, based his master work, "Folkways," upon this human weakness, tracing the power of fashion to lash the individual into the ranks of uniformity. Uniformity is the giant indispensable cog of war. Suffer uniformity to change, permitting people to think for themselves and not for politicians, and there will be fewer wars.

In our own country, uniforms have meant little. Washington's barefoot army trudged over icy roads to Valley Forge, clad in bundles of rags. Here was a bunch of patriots held together by the glorious spirit of freedom and not by convention. When the great World War broke out, there were not enough uniforms in America to clothe more than a tenth of the men

we sent overseas. Yet when the time came and thought had been crystallized, we were not found wanting.

In the field of music we find, however, that teachers are more and more coming to think for themselves. They are beginning to recognize that time tried and time tested methods are as a rule best in the long run. At the same time, they do not hesitate to examine new materials and to give them a trial in order to be sure of keeping up with the times.

Many methods are little more than musical fashions, here today and gone tomorrow, like the bustle and the hoop-skirt. Only those that survive for years, that persist because of their genuine merits and not because of their enthusiastic exploiters, deserve high artistic recognition.

There is only one sure method of judging a new musical work in the educational field, and that is to demand "what are its actual results?" If the pupils using one type of material progress more rapidly, more thoroughly and more enthusiastically than through all other means, then that material is best, whether it be one hundred years old or whether it be still wet with printer's ink. No amount of promotion upon the part of the publisher or the creators can equal an actual test. After all the pupils themselves decide.

Teachers should lead their pupils to think for themselves and should not permit them to don uniforms of taste and technic. Teach principles always; correct deficiencies in accuracy; but inspire the pupil to work unceasingly for results which can be obtained only through constructive, original brain work. This general plan applies to the tiniest tot.

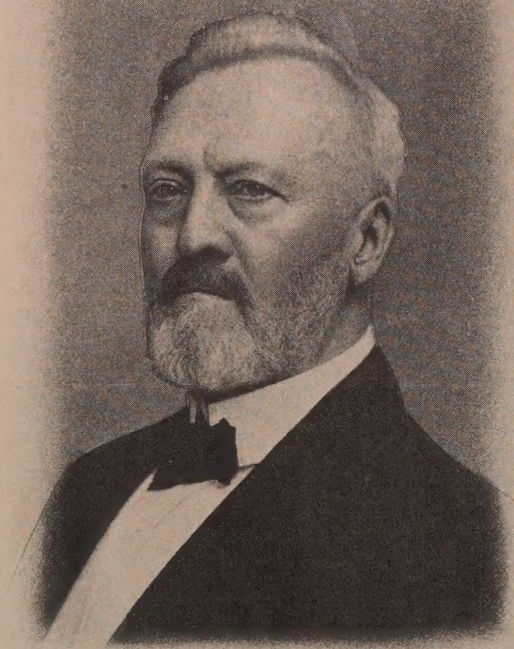
The late W. S. B. Mathews, when he was co-operating with Mr. Theodore Presser in important educational work, wrote in 1907:

"Every pupil is uninformed in music. Whether advanced or not advanced, the pupil in a measure is ignorant of what things can be found to bring out in any piece. This is the pupil's first deficiency. The pupil is also ignorant of how to bring the beauties out when

found. The proper administration of the lesson hour is to show the pupil what things to find in the piece under study and how to bring out those things when found."

In their work these well-known educators always made provision for the greatest possible latitude of original thought, taste, variety, feeling and refinement. They abhorred deadly uniformity. Our greatest achievements in musical education in America have come not from those who have followed European practices, like circus horses revolving around a ring, but from giants such as Mason, Emery, Leibling, Sherwood, Tourjee, Root, Mathews, Presser and others who in the same manner as Horace Mann, Charles A. Dana, Mark Twain, Walt Whitman, Thomas A. Edison and their like, have thought out their own salvation for the good of mankind and not merely danced when some great European ringmaster has cracked the whip.

The teacher and the pupil must have a variety from which to select all manner of new as well as standard material. Then the important point is to determine for oneself what material



W. S. B. MATHEWS

actually produces the best results. Somehow, in the long run, experience crystallizes opinion; and any educational work which has been in enormous demand over a long period of years must possess qualities which are of great and lasting value to the largest number.

PIANO-ARITHMETIC

CHARLES JEFFERSON TITMORE (never mind who he is—there are five million of his kind in our astounding country) bought a new automobile last week. The price was \$1600, F. O. B., somewhere. By the time he had it in his new asbestos garage, with the "fixin's," insurance and installments arranged, he told his friends, "The whole outfit 'stands me in' about \$2000."

If Charley keeps his car for three years he will pay for oil, gas, tires, accidents, repairs, etc., etc., at least \$1000 more. Let us say that "the old bus" at that time has a salvage value of \$600 (if luck is with him).

In other words, Charley's automobile will cost him at least \$800 a year.

At the same time that Charley bought his car, his neighbor down the street (Felicia Worthington Wilson, Bill Wilson's bride) bought a grand piano costing \$1400. She dreamed instinctively of the little folks to come, and realized the avenues of opportunity which would be opened by the new piano. She expects to keep it twenty years, because she bought a high-class instrument. During the twenty years she will pay upwards of \$200 for tuning, and so forth.

At the end of that time the fine piano ought to have a "turn in" value of about \$600. That is to say, the piano will cost about fifty dollars a year. Of course a less expensive fine upright piano would cost proportionately less.

There are few ways in which Charley can have as good a time out of doors as with his car—unless he has discovered the joy of walking. Moreover, the automobile is a practical necessity even though it does cost \$800 a year.

At the same time there is no way in which one can get so much home joy, inspiration, entertainment and mental exhilaration for \$50.00 a year (dollar a week) as through a fine piano. It is one of the very cheapest investments in the modern home—and, if we are to believe the testimony of great men who depend upon the piano for refreshment, spiritual and mental, a good piano is one of the wisest buys that can be made. A poor piano is always an extravagance.

DECISION

INDECISION is the quicksand into which many careers descend to oblivion. This is singularly true of musicians and music students. Quite often the right and the wrong are perfectly apparent to the individual; but the student has not developed for himself sufficient determination, resolution or decision to act.

Take for instance the case of a student we know who had at one time a very excellent baritone voice. He was a heavy smoker of cigarettes, and the inevitable occurred; his voice commenced to get husky, and soon he found it going backward. His teachers and his physicians advised him to stop smoking. He stopped for a few days; but he did not have sufficient decisiveness to continue long enough to witness the benefits. Now his voice is practically gone, and he is able to do nothing professionally.

Indecision is a vice; and it is one of the worst of vices. Watch people who possess it, and you will find that they are indecisive about most things. Having little control of themselves they have less of their careers. It is rare to find a person of good judgment, industry, personality and decision, who is not a success in life. Decision combined with bad judgment is self-destructive. Deciding upon the wrong course, and carry-

ing it out willy-nilly are responsible for countless failures in business and domestic life.

However, do not let this disturb you. There are so many things that are obviously right and leading to success and to tranquillity of mind, that it is far easier to decide upon them than not to decide.

Unquestionably there is someone now reading this editorial who is undecided about taking lessons or practicing or buying a needed piece of music or a book. Fear of practice, of spending money, or, worse yet, of "making a start," leads to a condition of mental and physical unrest which is the basis of many a life failure.

STRIKE WHILE THE IRON IS HOT

THE steel manufacturer can talk for hours upon the effect of different temperatures in the making of his product. It is one of the most fascinating subjects in industrial science. The American Steel and Wire Company, for instance, maintains a laboratory for the study of piano wire. In the making of this wire heat plays a very big part. Therefore, the blacksmith of other days not merely struck while the iron was hot but as well knew at just what heat he could make his blows count for most.

Now is the time for the teacher to strike harder than ever before. Next September opens one of the most important seasons in the history of his art. Every second is valuable now. See to it that all of the plans are gotten underway at once. Have the advertising matter ready to launch at just the right time. Have all of the music designed for use in the studio, as soon as possible, and get it arranged for instant convenience. Above all things, look toward the coming season with a spirit of confidence, of victory, as only by such means can you expect to reap the reward which will be yours if you go after it in the right way, at the right time, and with the right energy.

THE ALL-IMPORTANT "U TUBE" IN RADIO

THE "U TUBE" in radio is by far the greatest essential in this modern miracle of tone. With it your enjoyment of radio is increased a hundredfold. Without it your joys in this marvelous age of music will always be restricted.

The "U TUBE" in radio is not in the set, but in your own understanding. It is the ability to comprehend intelligently and sympathetically the myriads of spiritual and artistic musical messages that are being liberated on the air every day.

The "U TUBE" in radio bears the same relation to music that the ability to read and write the products of the printing press does to literature. To be without either in this day is to be illiterate, to drift back to the dark ages when people had to hire others to read to them and to write their letters for them, as they do even now in the Orient and in some benighted parts of Europe.

Mr. Stokowski's Philadelphia Orchestra plays, let us say, the "D Minor Symphony" of Cesar Franck, and floods your home with lovely music. You are thrilled by it; but the music-lover who has taken the time to grasp the inner significance of the art, by the delighted modern methods of learning to play the piano, has ten times the thrill, thanks to the "U Tube" in radio. Anyone, once having possessed this tube, would not give it up for a fortune. Before the advent of the radio, the ability to play the piano was a pleasant and valuable acquisition. Now it is a necessity.

This is the reason why in these days the failure to give a child a musical training is as serious a mistake as failing to teach him to read and write. Start to install this all-important "U Tube" in the minds of your loved little ones at once, and thus amplify the higher joys of all their future lives. It is one of the most valuable investments you can make for them.

The Minneapolis Symphony Orchestra reports that attendance at its Concerts increased fifteen per cent after the programs had been broadcasted over the radio. The tremendous advertisement the radio is giving to music will inevitably create an interest which should make splendid opportunities for active teachers of the future. Our tomorrow in music looms magnificently.

Will the Radio and Talking Pictures Compel a Revolution in Methods of Teaching Singing?

The Present Day Problem of the Singer

By the Noted Composer, Pianist and Accompanist

FRANK LA FORGE

SINGER of the present day finds it well-nigh impossible to follow two outstanding developments of the age, the radio and, the latest of wonder, the sound film. We like them or not, they are having a tremendous influence on the nature of music in this country and in the world. When one's mind turns to speculation on the possibilities of these two mediums of communication, nothing seems to be beyond

what we have already seen the radio through its pains. Now comes the sound film. It has been presented with more frequency over the radio and there are already in process of filming. Movies bring about a nation-wide interest in opera? It seems possible. One will insist, however, that operas in English. The average "movie" would scarcely sit through an hour of an unfamiliar language. There was practically a riot, according to the French papers, when the first English was recently given in the audience cried out, "In France we speak French." and the keenest remark was shown that the people should be made to listen to a performance in a foreign language. It looks as though English had found a champion at the universities in Germany, in France or would not tolerate the idea of any but the language of the

which indicates the advisability of who start on careers today trim their sails to the prevailing winds and the possibilities of these mediums they have their own technic. The isolated, resonant voice is best for the radio. This applies equally to the film. But there is an even more important consideration. The fore-runner of the present devices, the phonograph, demonstrated the fact that people would not listen to the words of which a song records the words of which they understood. Even more so does the radio and clear-cut speech. When the radio revolutionized the moving picture industry, there was a mad scurry of stars of the silent film to prepare themselves for this new development. Some of them studied with me, including Richard Dix. Lawrence Tibbett studied with me for six years and would become one of the great actors of the talking screen not only for his beautiful voice but also on account of his excellent diction.

The Song that Speaks

THE qualifications necessary for either radio or film, I believe good diction to be the most important. Of course there are other factors, such as a good voice, just mentioned, and a good personality through the voice. After becoming accustomed to an audience face to face contact. The microphone to him, seems mechanical and artificial. It then becomes necessary to teach the microphone as though singing to one or persons. Diction is the stumbling block of

many. It is often said that English is a difficult language in this respect because it contains so many consonants which are thought of as disturbing factors. It is not the consonants that make English particularly difficult to the foreigner but our haphazard manner of spelling. Our former president, Theodore Roosevelt, saw what a tremendous advantage phonetic spelling would be and made an unsuccessful attempt to have it adopted legally. His proposal created much opposition, and the commercial world has never taken this great step forward.

One speaks of a language as being "phonetic." In a phonetic language, every letter represents a sound or gives a certain modification to another letter, and letters which have no sound or purpose are eliminated. In Germany they are constantly working to simplify their language by omitting superfluous letters, such as "Rath" which is now spelled "Rat."

Spelling to No Purpose

ENGLISH would stand an excellent chance of becoming the universal language were it not for this unsystematic manner of spelling. Italian, German and Spanish are phonetic languages and therefore easy to teach. But English! Only

those who have tried to teach the English language to foreigners, Germans, for instance, realize just how ridiculous our spelling is. When you have explained to a systematic German student that "t-h-o-u-g-h" spells "tho," "c-o-u-g-h" spells "kof," "t-o-u-g-h," "tuf," "d-r-o-u-g-h-t," "drout" and "s-l-o-u-g-h," sometimes "slou" and sometimes "sluf" according to the meaning, you will have a vague idea how difficult English appears to the foreigner.

As for English grammar it is quite logical, and its words, once spelled out, are easy to pronounce, thus making English, with the exception of its spelling, one of the most practical languages. In German the word for "table" ("Tisch") is masculine, and in French and Italian it is feminine. In German, the word for "girl" ("Mädchen") is neuter. This illogical treatment of the genders is completely eliminated in English, thus simplifying the language and demonstrating another point in favor of English as the universal language. The elegance of French and the beauty of Italian and Spanish can never be disputed, but we are speaking now of the comparative practicability of them.

But let us examine some of the chief sources of difficulty which diction presents

to the singer confronting the microphone. The German name for "vowel" is "Vokal" which exactly expresses its nature. Vowels are the unobstructed sounds and in singing must be as long as possible. The consonants must be as short as possible, but firm. Otherwise there is no diction. The sound of consonants is obstructed in various degrees. We were taught in school that consonants are either hard or soft. This is an inadequate classification, to say the least. Consonants are voiced or unvoiced according to whether or not the voice is used in their pronunciation.

Consonants Voiced and Unvoiced

IF IT IS possible to sing or hum a consonant, it is voiced, and, if voiced, it must have pitch. An unvoiced consonant has no pitch but is merely articulated. Consider one of the most obvious voiced consonants, *M*. *M* is made with the mouth closed and has a nasal resonance. A final *M* should finish with the mouth closed as the opening of the mouth produces an extra *uh* which has nothing to do with the consonant *M* and plays havoc in recording.

B is closely related to *M*. If the sound of *B* were prolonged we would discover that the *B* resonates in the mouth but, in every other way, is like *M*. It is pronounced so that one scarcely realizes that it is voiced, but if it were not voiced we would say "poy" instead of "boy." *P* is identical with *B* save for the fact that it is voiceless, as in "hop." Observe that it should be pronounced without an escape of breath. In pronouncing the consonants do not camouflage them with a vowel sound. For instance, do not say *em* but only *M*. You then hear the real sound of the consonant. Practice pronouncing by attacking the *M* firmly and quickly.

N as in "no" has nasal resonance and is pronounced with the tip of the tongue on the hard palate and the lips separated. The final *N* should finish with the tongue held on the hard palate as otherwise one hears the superfluous *uh*.

Related to the *N* is *L* as in "lag," with the tip of the tongue on the hard palate and the remainder of the tongue relaxed, the resonance in the mouth. To this same group belongs *D* which is also voiced and *T* which is unvoiced and should be made without an expulsion of breath. This last is important. To continue with the consonants in their alphabetical order, *C* has no sound of its own except in combinations which cannot be duplicated by *S* or *K*.

F is made exactly like the *V* save that the *V* is voiced and the *F* is not, excepting in rare instances as in "of." *G* as in "go" has a guttural sound but is voiced, its unvoiced mate being *K*.

H is an aspirate unvoiced. *J*, as in "jam," is a voiced consonant, its unvoiced mate being *CH*.

Q is practically the same as *K*.

The Waterloo of Many

R IS most difficult for many. It should be pronounced with one flip of the tongue and the tongue will not flip if the *R* is in the throat. The so-called mid-western throaty *R* is incorrect and, if a



FRANK LA FORGE

vowel follows it, the vowel must necessarily be in the throat. In Italian the word "caro" with one flip of the tongue means "dear." With a double R, "carro," it means "chariot." I think it would be impossible for us to make this fine distinction, pronouncing R as is the custom in this country.

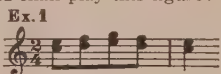
S is sometimes voiced and sometimes not. In the word "so," it is unvoiced and in the word "is" it is voiced. The voice mate to S is Z, and these two sounds sometimes interchange.

The letter W illustrates an interesting point. We were taught that W is sometimes a vowel and sometimes a consonant, but experience has shown that it is always a vowel. For instance in the word "where" a peculiar thing occurs. If you will pronounce the word slowly, you will see that it should actually be spelled "hwere" as the sound of the H precedes the sound of the W. When followed by another vowel it is more obvious that the W is a vowel as in "well."

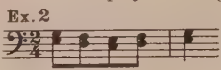
Special Exercise in Double Thirds for Independence of Fingers

By WILLIAM ERLANDSON

FIRST of all, an idea must be had of the technical figure used in this exercise. The right hand shall play this figure:



while the left hand plays this figure:

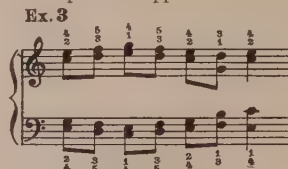


This exercise is to be played with five different fingerings being used and each hand practicing separately. It must be played legato and without pressing on the key bottom. The right hand is first practiced alone:

- | | |
|------------------|-----------|
| First fingering | 3 4 5 4 3 |
| (thumb on c) | 1 2 3 2 1 |
| Second fingering | 3 4 5 4 3 |
| (thumb on d) | 2 1 3 1 2 |
| Third fingering | 1 4 5 4 1 |
| (thumb on e) | 2 3 1 3 2 |
| Fourth fingering | 4 1 5 1 4 |
| (thumb on f) | 2 3 4 3 2 |
| Fifth fingering | 4 5 1 5 4 |
| (thumb on g) | 2 3 4 3 2 |

Play each figure in each position ten times. In the fifth position swing the wrist back and forth. After each hand is mastered separately, then both hands may be practiced together.

The fifth position appears as follows:



A sound which causes a great deal of difficulty is TH. Sometimes it is voiced as in "this" and sometimes unvoiced as in "thin." The sound which at first thought seems not to be represented in the English language is the French sound of J (ZH). It is however, represented in such words as "azure," "pleasure," "leisure" and so on.

In studying a song it is well to locate the obstructions in each sentence thus:

Come unto these yellow sands

In this sentence the voice does not begin on the C but on the O, continues to T in "unto" and thence to S in "sands." The final S has the voiced Z sound.

Spring dropp(e) d (t) a song

The SP is articulated but not sung. In "dropped" we encounter difficulties. The voice ceases on the PP, the E is not heard, and the D becomes a T (unvoiced).

These few indications give some idea of how interesting and, in fact, how necessary is the study of diction for the singer who hopes to qualify either for the radio or the sound film.

Musicians of the Month

By ALETHA M. BONNER

MAY

Day

1—TIVADAR NACHEZ, b. Pesth, Hungary, 1859. Located in London in 1889, but came to the United States later to live. Prominent violinist and composer for this instrument.

2—SIGISMUND NOSKOWSKI (nos-koff-ski), b. Warsaw, Poland, 1846; d. Wiesbaden, Germany, July 24, 1909. Conductor and composer for stage, orchestra and piano.

3—MARCEL DUPRÉ (du-pray), b. Rouen, France, 1886. An organist of distinction and master in improvisation. Successful concert tours. Has written many compositions for organ.

4—BARTOLOMEO CRISTOFORI (cris-to-for'ee), b. Padua, Italy, 1665; d. Florence, March 17, 1731. Inventor of the first practical hammer-action instrument to which he gave the name "piano-forte."

5—STANISLAUS MONIUSZKO (mo-ni-oosh'ko), b. Ubiel, Poland, 1820; d. Warsaw, June 4, 1872. Composer of fifteen notable Polish operas, also masses and songs.

6—HEINRICH W. ERNST, b. Brünn, Moravia, 1814; d. Nice, Italy, Oct. 8, 1865. An outstanding composer of brilliant violin music. His concertos possess highest technical merit.

7—PETER I. TCHAIKOVSKY (chi-koff'skee), b. Votkinsk, Russia, 1840; d. St. Petersburg, Nov. 6, 1893. A master composer for stage, orchestra, piano and voice; in all forms rich in national color.

8—LOUIS MOREAU GOTTSCALK (gottschalk), b. New Orleans, Louisiana, 1829; d. Rio de Janeiro, Brazil, Dec. 18, 1869. An American composer of universal popularity. Many pleasing piano pieces.

9—GIOVANNI PAISIELLO (pah-e-syel'lo), b. Taranto, Italy, 1741; d. Naples, June 5, 1816. An early composer of great proficiency. Largely a writer of dramatic works.

10—ROUGET DE LISLE (roo-zha-du-leel), b. Montaign, France, 1760; d. Choisy-le-Roy, June 27, 1836. Author and composer of the French national hymn, *La Marseillaise* (April 24, 1792).

11—ALMA GLUCK (glook), b. Bucharest, Roumania, 1884; was brought to New York City as a child. Distinguished concert singer of the 20th century. A soprano voice of coloratura quality.

12—JULES E. F. MASSENET (mass-nay), b. Montaud, France, 1842; d. Paris, August 13, 1912. One of the great opera composers of his country: *Thais* is numbered among the best known.

13—SIR ARTHUR SULLIVAN, b. London, Eng., 1842; d. there Nov. 22, 1900. His great contribution to composition was his successful series of comic operas, as *H. M. S. Pinafore*, *The Mikado*, and others.

14—ALPHONS CZIBULKA, b. Szepes-Varalja, Hungary, 1842; d. Vienna, Oct. 27, 1894. Bandmaster at Vienna, oboist and prolific composer.

15—MICHAEL WILLIAM BALFE (balf), b. Dublin, Ireland, 1808; d. Rowney Abbey, England, Oct. 20, 1870. An important figure in musical history. Composer of operas, including *The Bohemian Girl*.

Day

16—FRANK LYNES, b. Cambridge, Massachusetts, 1858; d. Bristol, New Shire, June 24, 1913. Composer, organist of modern school. Excellent piano pieces and songs.

17—ERIK LESLIE SATIE (sah-tee), b. Fleury, France, 1866; d. near Paris, 1925. Writer of music for piano and piano. His pieces bear titles, as, *Pear-Shaped Pieces*.

18—CARL GOLDMARK, b. Keszthely, Hungary, 1830; d. Vienna, Jan. 1909. A composer in varied forms. Operas, a favorite one being *The Hearth*, based on Dickens.

19—DAME NELLIE MELBA, b. Melbourne, Australia, 1861. Dramatic soprano of renown. Her voice of great beauty and purity in coloratura passages.

20—JEAN HENRI RAVINA, b. Paris, France, 1818; d. Paris, Sept. 1883. Teacher and composer. His works include excellent technical studies and piano pieces.

21—AMY FAY, b. Bayou, Louisiana, 1844. Pupil of Liszt. Piano-virtuoso and teacher. His works of distinction; author of "Music in Germany."

22—RICHARD WAGNER (vahg-ner), b. Leipzig, Germany, 1813; d. Venice, Feb. 13, 1883. One of the masters of dramatic music. Works include librettos and scores of his operas.

23—SIGURD LIE (lee), b. Drammen, Norway, 1871; d. there Sept. 1912. Violinist, conductor and composer of orchestral works, chamber music and songs.

24—TITO MATTEI (mah-tay'ee), b. Bassano, Italy, 1841; but located in London and died there March 1912. Successful concert tours as pianist. A composer of piano music and of charm and beauty.

25—MISCHA LEVITZKI (lay-vit'ski), b. Kremenitshug, Russia, 1898. Virtuoso of world renown, and the outstanding figures of contemporary music. Successful tours.

26—PIERRE GAVINIÉS (gay-vee'nes), b. Bordeaux, France, 1726; d. Paris, 1800. Performer and teacher of the violin. One of the founders of the French school of violinists.

27—JOACHIM RAFF (rahf), b. Lachen, Germany, 1822; d. Frankfurt, 1882. A productive writer in many forms. His gift of melody and with technical skill gained him widespread admiration.

28—GIOVANNI SGAMBATI (sgham-ba-ti), b. Rome, Italy, 1843; d. there, 1914. Pianist and composer of works in large forms, but best known for piano pieces.

29—KARL MILLÖCKER, b. Vienna, 1842; d. Baden, Dec. 31, 1899. Prolific composer of operettas as brilliant piano pieces.

30—IGNAZ MOSCHELES (mo'sheles), b. Prague, 1794; d. Leipzig, March 10, 1870. Wrote much music and pieces for piano, and was for his ability as an improviser.

31—GUSTAV SAENGER, b. New York, 1865. Violinist, composer, arranger. A prominent musician and promoter of musical art.

The Child's Native Love of Music

By GENEVIEVE HARMER DART

THE child's native love of music is real and spontaneous. He likes to picture in his music fairies, boats, brownies, animal life, Mother Goose stories, playground pastimes and fun at the fair. He enjoys portraying nature in such phases as rain, snowflakes, clouds, water-falls, dainty flowers or the breeze.

Ask the child to feel the breeze in his slight swells—whiffs of wind that pass over before one realizes it. If a child is taught to listen to bird calls, falling water or pattering rain, he will develop these creative pictures to the finest degree.

A chord followed by a long passage of triplets diminishing upward will be transformed from a tedious combat between fine notes and tricky fingering to a picture of a stone splashing into the brook, the ripples becoming finer and finer as they gradually disappear.

Much has been added to interpretative

interest by urging pupils to create such pictures. Music must be full of harmony, human interest, joy and life. You will then increase the child's capacity for enjoying his practice, as well as for listening to music intelligently. The most tiresome technic and long difficult studies will bring to mind a picture or a narrative which lifts the student above drudgery. Even in early training the child will respond eagerly with original titles to his short, varied studies and pieces. Later on comparisons may be made between the composer's vision and the pupil's first impressions.

By wielding their own thoughts into musical form the pupil gains interest and knowledge beyond that of merely creating pictures and narratives from other music.

Pupils should be encouraged to create as well as to appreciate the best in music, to bring out the best in them.

"Music has, like society, its laws of propriety and etiquette; and even those to whom their deeper meaning has not been revealed are bound to respect and conform them."—LISZT.

The Musical Value of Silence

How to Play Rests Effectively

By CLEMENT ANTROBUS HARRIS

WHAT he thought the most effective effect in music, Mozart is to have replied "No music"! Of course, to the sudden cessation, to the significance of silences—in other words, to rests. Any fault is more common in observance of rests. Not infrequently a hand is allowed to linger on several measures after it should have ceased, thereby making a short very long one and utterly destroying the rhythmic character of the passage. This is so common that it cannot be considered an individual defect. To what, then, is due? On keyed instruments, the fault is due to the muscular effort to raise the key was the cause. On stringed instruments, the fault is due to the site fault, that of making a rest too short, is equally common. In some cases, two measures

of rests! From this we see that rests are used to qualify notes, not notes to qualify rests.

It is also due to this negativity that, as already said, it is harder to keep time during rests than during notes. Very properly, a favorite form of test in examining a class is to require the members to keep time during a given number of measures of dead silence. Difficult as it is for every member of the class to re-enter at exactly the same moment, without there being any conductor, it is surprising to note the accuracy with which a well-trained choir of children will sometimes do this.

The tendency with some is to drag the rest beats, with others, to hurry them. The note on the fourth beat of the third measure of the following three measures

Ex. 2

will generally be played either before or after its proper beat, while no such difficulty will be experienced in the first two measures, the reason being that in the one case time has to be kept during silence and in the other during sound.

Of course, in such cases, by "during sound" one means during repeated rhythmic sounds. If a single sound or chord were to be sustained without pulsation of any kind the difficulty of keeping time during it would be as great as during silence.

Beginners often experience a difficulty in estimating the pace of triplets as compared with duplets. This is increased if one-third value of the triplet is given over to a rest, especially if this third be the first third. The difficulty is, of course, much further increased if the triplet occurs against a duplet and (especially in piano and organ music) if both have to be played by the same hand. The well-known example occurs to one, that in Mendelssohn's *Duetto* from the "Lieder Ohne Worte."

Ex. 3

In all such cases it will be found a great help to fill in the rest with a note. One should mark carefully the time at which the second note comes in, and then, when the passage is played as it is written, bring it in at exactly the same time. In the passage just quoted Bb may be introduced in place of the sixteenth rest—merely, of course, as a temporary expedient.

Silence is continuous. One sound can follow another without any silence intervening; but one silence cannot follow another without a sound intervening. Silence is continuous; it has no units in itself; its apparent units are due to the intervention of sound. This fact has a very direct and practical bearing on the method of writing rests. Silence being continuous, it is never necessary to write a succession of rests to represent a measure of silence, as it may be of notes to represent a measure of sound:

Ex. 4

Also, it is never necessary to tie rests as it sometimes is to tie notes, for in the nature of the case rests are tied already and can be untied only by inserting a note between them:

Ex. 5

In the preceding, for instance, we see that in "a" the tie is necessary, in "b" unnecessary.

It follows that the principle to be followed in writing music is that, with certain exceptions to be named shortly, each silence should be represented by but one sign. Any number of measures of silence may be written in one measure by simply putting the number as an ordinary numeral on, under or over the measure which is otherwise either left vacant or contains one of the signs given below:

Ex. 6

A note or a measure of notes to be repeated could be (and sometimes is) represented in the same way. But a single note rarely lasts as long, and a measure of a given pattern and pitch has rarely to be repeated so many times as to equal the duration of the longer rests very frequently found. The same interesting question has probably occurred to the reader which has just arisen in the writer's mind—What is the longest note which has been written in music? The author's nominee for the honor would be the B:

Ex. 7

which, in Dubois' *Marche des Rois Mages* for organ is sustained for 119 measures. It represents the "Star in the East" which guided the three kings seeking the infant Christ and forms part of the harmony of every measure. With the stops drawn as directed it would sound at one and two octaves higher than as written.

Contrary to the general rule, two rests to represent one silence should be used when a single sign would suggest syncopation. The reason is that silence cannot be syncopated. Rests in conjunction with notes may produce syncopation:

Ex. 8

but such a measure as the following

Ex. 9

would be absurd. A beat or pulse in compound time can be represented by one sign of silence, a dotted rest. But it is more customary to represent it by two rests, in six-eight time, for instance, a quarter-rest and an eighth-rest. Whenever two rests are needed to represent one measure or beat care must be taken to place the longer rest first.

Ex. 10

Otherwise there will be an appearance of syncopation.

It may be objected that, as silence is incapable of syncopation, the writing of rests so as to suggest it can make no difference to the effect produced: or, to put it in another way, provided that the rests are duly observed, a listener cannot tell whether they had been written the one way or the other. This is so; but the two ways are not the same to the reader of the music. For the wrong method suggests an idea to the eye, and through the eye to the brain, which cannot be carried out, and thereby produces an erroneous impression. For the same reason a half-rest should never be used in six-eight time:

Ex. 11

for, though arithmetically correct, it is rhythmically wrong: to the eye it suggests three quarter-note beats instead of two dotted quarter-note beats. This applies equally in the writing of notes.

Silence is single. Sounds are various, and any number may be operative at the same time. One sound may drown out another sound. It is not so with silence. One cannot make a chord of silences (though one may of rests, which are merely signs for silence) any more than, as already pointed out, one can make a succession of silences without any sound intervening. But here arises a curious difference between the two as regards notation. For, while the writing of a succession of rests to represent one silence is meaningless and unnecessarily perplexing to the eye and mind, the writing of a series of superimposed rests which we may call a chord of rests, may be just as helpful. The reason is that such rests do not represent several silences, but one silence to be observed by several voices or instruments.

This brings us to another difference between notes and rests: when two parts are written on one staff the fact that both sing or play the same note can be indicated by the way in which this note is written. A whole-note in this case is written double and linked and any shorter note is given two stems, the one turned up, the other down

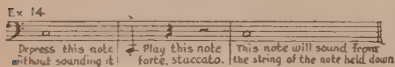
Ex. 12

But this cannot be done with rests. Consequently as many rests have to be written as there are parts. Here are three examples from J. S. Bach:

Ex. 13

These extracts are all taken from figures in four parts, and these parts, it will be noticed, are all represented in either notes or rests or in the two combined. But, when chords are introduced in such compositions, the number of notes is not necessarily limited to the number of parts. Of this we see an instance in the third extract.

The effect of a silence, very often of several measures' duration, is often completely spoilt, although the player imagines he is duly observing the rests, through carelessness in releasing the keys after they have been played. The fingers are allowed to remain on the keys (which in itself would not make them sound) and *slightly depress them*. This means that the damper is taken off the string, which is therefore left free to sound, and what is called *sympathetic vibration* is set up. A very simple experiment will make this clear. Depress the key of a fairly low note (say C, second space bass clef)



but do this so gently as *not to sound it*, and continue to hold it down. Next, play *forte* and *staccato*, the octave below it. Then listen and you will hear the note you have just played sounding. But it is not sounding from the string of the note you played. The sound is coming from the string of the note you are holding down. The hammer has never touched this string, which is vibrating through the identity of its "first harmonic" (the octave above) with the note actually struck. This can easily be proved, for the moment the key being held down is released the *sound ceases*. Any note in the "harmonic chord" or "fundamental chord of Nature" of the note held down can be made to yield a sound in this way, though in varying degrees of intensity. The octave and fifth above and below give the best results. The moral is: Do not let any finger linger on a key so as to partially depress it.

The acoustical principle may be illustrated in another way. Depress the "damper," or "extension" (right foot) pedal of the piano so as to take the dampers off all the strings. Now sing some note loudly (taking care that it is exactly in tune with the corresponding note on the piano), or make a loud noise, such as clapping the hands, and you will hear a kind of echo or reverberation from the instrument, varying in intensity according to the quality of its sound-board.

Why Slow Practice Helps

By SISTER MARY CHARLES

THE chief advantage of slow practice lies in the fact that it gives the player an opportunity to look ahead, to take in all the signs of expression, pedaling and phrasing and to avoid the danger of playing wrong notes. The clefs and measure signature must, of course, be carefully observed before one begins to play. Then, after striking each note carefully a number of times with proper touch, in correct even tempo and at a slow rate of speed, the time may be gradually accelerated.

One should never attempt to play a piece rapidly before it can be played slowly in a creditable manner. The slow practice should not, however, be continued too long, for in this case the student will never acquire speed, which is one of the necessary qualifications of a good performer.

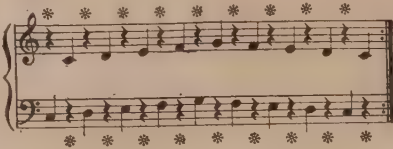
"Modern tendencies, I believe, have always and ever will lead us in two directions, the one guiding us upward and onward, the other as definitely drawing us downward and backward, as the history of the past has amply demonstrated. The art product of a given era is not uniform in quality. Formal traits and stylistic peculiarities are unstable and variable factors. They afford us therefore no reliable criterion for the measurement of the merits of a poem, a painting or a symphony."—EDGAR STILLMAN KELLEY.

Exercise to Secure Observance of Rests

TO PROMOTE observance of rests it is a very good plan to select a passage in which notes and rests alternate and *touch the lid of the piano during each rest*, preferably with the finger which played the preceding note. This insures getting the hand clean away from the keyboard. The difficulty is of course increased if one hand has to sustain a note while the other has to release one.

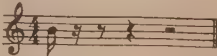
An exercise to encourage the proper observance of rests should be invented on the following model (it is to be understood that wherever there is an asterisk the hand concerned has to *tap the lid of the piano or book-rest*):

Ex. 15



The significance of rests will be enforced if the student forms the habit of reckoning the relative amount of sound and silence in a measure containing only one or two notes. In the following example, for instance,

Ex. 16



there is *fifteen times as much silence as sound*. Does the player or singer give silence its due?

By way of conclusion it may be pointed out that rests were used as parts of notation as soon as notes; for that grand old monk, Franco of Cologne, who flourished about the year A. D. 1200, includes both in his scheme. And, though he says a notation of time had existed before his day, his time-table is the earliest which has come down to us.

SELF-TEST QUESTIONS ON MR. HARRIS'S ARTICLE

1. In what way are rests "negative"?
2. What qualities has a rest in common with a note?
3. What device in practicing will insure proper length of time being given to a rest?
4. In what cases should two rests be used to represent one silence?
5. What is meant by sympathetic vibration and how may it affect a rest?

Piano Study for Adult Beginners

By CHARLES B. HOBY

TO BEGIN piano study at the age of twenty-four and master pianoforte, organ, harmony, counterpoint and form is not an experience I would prescribe for others, but it has in a way qualified me to discuss the problem of the adult beginner.

When choosing a teacher, the one to be most highly recommended is he who does not follow a rule-of-thumb plan of instruction for child and adult alike. An adult, having the brain stuff to grapple with problems of harmony and other theoretical subjects, should by all means learn harmony as soon as he has learned to play hymn tunes. This, later, will simplify the study of pieces. Again, the adult students' hands will not be as supple as those of a child of eight. So he should look for technical advancement not in endless repetition of exercises from Plaidy, Beringer and Czerny, but in an intelligent system of gymnastics. A study of the "Brain to Keyboard" course of Macdonald Smith will build up a playing mechanism.

He will no doubt be able to enjoy the chapter in Honeker's "Mezzo-Tints in Modern Music" entitled *The Royal Road to Parnassus*. A great deal of time is wasted in ploughing through books of studies in the hope that technic will somehow be acquired that way. In the early grades almost any book of standard studies such as Czerny-Liebling Book I will be useful, but when the Fifth Grade is reached studies should be taken up for special difficulties only.

The Meat of Music Literature

THE FINEST collection, in the writer's opinion, is Isidor Philipp's "New Gradus ad Parnassum." In this remarkable collection Philipp introduces the best studies in the literature of the piano, eliminating everything unnecessary. Five-page studies are cut down to a page and a half, and excerpts from such works as Bee-

thoven's *Andante in F*, the *Toccata*, Weber's *Concertstück*, Stein's *Staccato Study* and Barrios given the pupil as well as abridgements of Cramer and Clementi studies. markable work, in eight thin volumes, provides a remedy for technical in left hand technic, double notes and octaves, each volume being devoted to a special department of technique. Adolph Kullak has said that playing is no job for one with a full-time job. The person who is confined to a week should go skiing, skating on Saturdays and Sundays. To develop the shoulder muscles of a pianist is fortunate enough to live in this winter sport is possible. The art of Walton will bring relief to overworked brains during the summer months. Health is necessary for piano study.

"Coda"

TO REACH a high standard of ship while studying piano, the muscles should be put in condition by gymnastics away from the keyboard, harmony should be mastered by sight reading material should be up, and confidence should be developed by hand-skip exercises without the keyboard. Slow practice until it is mastered will further increase confidence. Through a study of particularly movements from the dependence will be gained. The *French Suites* of Bach should be up at the fifth grade. The waltzes will develop keyboard as well as poetry and feeling.

Fortunately much music has posed for players of modern times. Bach, Mozart, Haydn, Beethoven, Schumann, Mendelssohn, Brahms and Liszt. There is for using that which is "cheap."

"You are to learn all you can from my playing, relating to concert style and phrasing; but do not imitate my touch, which, I am well aware, is not a good model to follow. In early years I was not patient enough to 'make haste slowly' or to develop in an orderly and progressive way. I was impatient for results, took short cuts and jumped, through sheer force of will, to the goal of my ambition. I wish now that I had done otherwise."—FRANZ LISZT.

Can You Tell?

GROUP No. 31

1. Who wrote the "Gregorian Chants"?
2. What is the fifth tone of the minor key with five flats in its signature?
3. Spell the Chord of the Augmented-Sixth, with augmented fourth and major third, with four flats in the signature.
4. Name six operas by Verdi.
5. What is a Double Bar?
6. What American art-song has been most widely used?
7. Who composed a famous *Wedding March* for Shakespeare's "A Midsummer Night's Dream"?
8. For what instrument did Bach mostly write?
9. Identify the following:



10. What is the oldest musical society in America, which had continuous existence?

TURN TO PAGE 380 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE STUDENT MUSIC MAGAZINE after month, and you will have fine entertainment material when you are host to a group of music friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit in the reception room reading table.

Romance of the Guitar

By ANDRÉS SEGOVIA

Based Upon Notes Prepared by
PAPAS SOLPECLES

THIS ARTICLE MAY BE READ INDEPENDENTLY OF THE FIRST PART WHICH APPEARED IN THE SPECIAL SPANISH ISSUE LAST MONTH

Nero's Prizes

ONLY the guitar but music in Rome was very little cultivated by the Romans. As Dr. Burney says, "the study of musical instruments was only despair and headache." In Nero's time, music was introduced into the Roman world by Greek musicians who were forced to play if they did not willingly go. The first mention of the guitar is in the first century, but it is doubtful if it was played in Rome at that time. Nero, but it is doubtful if it was played in Rome at that time.

Nero went to Greece and himself victor in music at all the games, and, on returning to Rome, he had with him eighteen hundred Greek slaves, and he had extorted from the Greek musicians the most valuable musical contests. He also had with him many eminent Greek musicians, and he had "defeated." Among them, the celebrated guitarist, Ptolemy, who was driven through Rome in a chariot in which kings who had been defeated by Roman generals used to be driven in triumph.

The guitar played no small part in the ceremonies of the early Christians. Clemens Alexandrinus and Origen, "Praise the Lord on the psaltery with ten strings." ... When Christians are met, first they sing to the Lord; secondly, they play the guitar. His name, not only with the guitar, but on an instrument with ten strings upon the cithara. The latter was used in the church up to the fifth century. In the Pope's chapel, the Spaniards and so the eunuchs proved unsatisfactory singers were introduced, and the eunuchs proved unsatisfactory. He speaks of Signora Leonora to her own accompaniment on which she touches in so fanciful a manner. Prior to this, the guitar was flourishing in Europe and was much in vogue in the courts.

It was the earliest English writer to mention the lute, and in his 'Pardoner's Tale' the lines occur:

*'With harpes, lutes and guiternes
And plae at dis bothe day and*

Shakespeare's works we find reference to music, and the following lines to 'the rarest musician that I have beheld.'

Them is dear, whose heavenly

te doth ravish human sense.

Walden, the most famous lutenist of the brilliant period (1597-1600) of the English school of lutenists, was made Bachelor of Music at the University of Oxford, and for a time was lutenist at the court of Denmark, returning to London in the service of Walden. Later he became lutenist at the court of Charles I. The best of his works are songs with guitar accompaniment, many of these being extant. He wrote studies and a method.

Royal Lutenists

UNFORTUNATE child king, Charles VI, in his diary, on July 15, 1380, wrote: 'Monsieur le Marechal St. Pol, French ambassador, came to me this evening.... He dined with me, and I saw him play on the lute, saw me ride,

The story of the guitar is as fascinating as a Dumas romance. Far more people are now playing this instrument than was the case a few years ago. The concerts of Señor Segovia, at which he has played "everything" from Bach to Debussy, have stirred the enthusiasm of the greatest musicians of the time.

came to me to my study, supped with me and so departed to Richmond.'

"One reason why music, like everything else, made such progress during Elizabeth's reign is that, like all Henry VIII's children, the Queen was a musician herself and her favorite instrument was the lute.

"Just about the same period at which we find mention of Signora Leonora as lutenist in the Pope's chapel, the guitar was playing an entirely different part in England at the court of the profligate Charles II. In the Memoirs of Count de Garmon by Hamilton, edited by Sir Walter Scott, we read: 'There was a certain foreigner (Francesco Corbetti) at court, famous for the guitar. He had a genius for music, and he was the only man who could make anything of the guitar. His style of playing was so full of grace and tenderness that he could have given harmony to the most discordant instruments. The truth is, nothing was too difficult for this foreigner to play. The King's relish for his compositions had brought the instrument so much into vogue that every person played on it, well or ill; and you were as sure to see a guitar on a

lady's toilet as rouge or patches. The Duke of York played upon it tolerably well, and the Earl of Arran like Francesco himself.

All in the Cause of a Saraband

"THIS FRANCESCO had composed a saraband which either charmed or infatuated every person; for the whole 'guitarery' at court were trying at it, and God knows what a universal strumming there was. The Duke of York, pretending not to be perfect in it, desired Lord Arran to play it to him.

"Lady Chesterfield had the best guitar in England. The Earl of Arran who was desirous at playing his best conducted His Royal Highness to his sister's apartments; she was lodged at court at her father's, the Duke of Ormond, and this wonderful guitar was lodged there, too. Whether this visit had been preconcerted or not I do not pretend to say, but it is certain that they found both the lady and the guitar at home; they likewise there found Lord Chesterfield so much surprised at this unexpected visit that it was a considerable time before he

thought of rising from his seat to receive them with due respect.

"Jealousy, like a malignant vapour, now seized upon his brain; a thousand suspicions, blacker than ink, took possession of his imagination and were continually increasing; for, whilst the brother played upon the guitar to the Duke, the sister ogled and accompanied him with her eyes, as if the coast had been clear and there had been no enemy to observe them. This saraband was repeated at least twenty times. The Duke declared it was played to perfection. Lady Chesterfield found no fault with the composition. But her husband, who clearly perceived he was the person played upon, thought it a most detestable piece.'

"Corbetti was born in 1612 in Pavia, Italy, and died in Paris in 1682. He toured all the principal cities of Europe and was guitarist to the Duke of Hanover and court guitarist to Louis Quatorze of France prior to his appointment in the same capacity to Charles II. Carlos Schmidl in his *Dizionario Universale dei Musicisti* tells us that Robert De Visé, the most famous of Corbetti's pupils, in his 'Livre de Guitarre' which was published immediately after Corbetti's death included an *Allemande* (with the inscription 'Tombeau de Monsieur Francisque Corbette' which, by a curious coincidence, opens with a passage identical with the funeral march from the 'Symphony Eroica' of Beethoven).

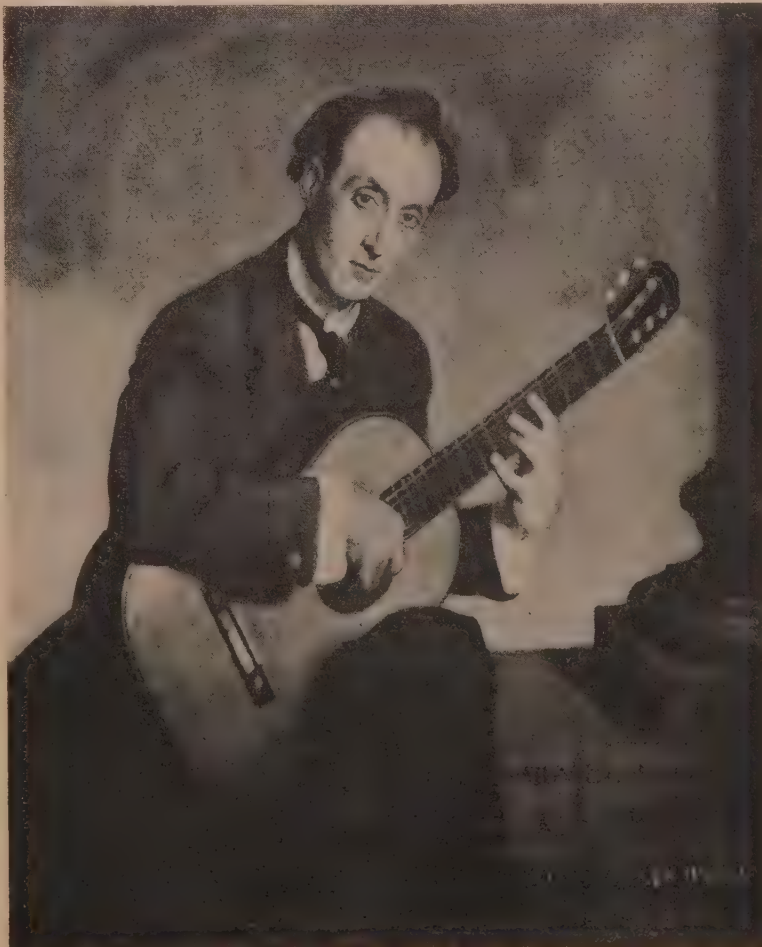
"Some of Corbetti's compositions have been reissued recently by Max Eschig of Paris, but the famous saraband is not included in the new issue, and it may be that Lord Chesterfield destroyed every trace of it. That Corbetti was indeed a great performer is proved by the following epitaph written by Medard, one of his pupils:

*Ci-git l'Amphion de nos jours
Francisque, cet homme si rare,
Qui fit parler a la guitare
Le vrai langage des amours.
a free translation of which is:
Here lies the Amphion of our days,
Francis, a man so rare:
With his guitar he sang the lays
Of love, in language fair.*

"We gather that the following advertisement which appeared in an Irish newspaper shortly after Corbetti's time was a result of the fact that some of the guitarists of that period did not live up to the dignity of the instrument which they played. 'We, the undersigned (25) Gentlemen and Ladies of the counties of Claire, Limerick and Tipperary, do hereby certify that Edmund Morgan, dancing and guitar master, has taught in our families for some years past where he behaved with the greatest discretion and sobriety, and acquitted himself with such extraordinary care and skill in his business that it is but justice to comply with his request in recommending him to any family that may want to employ one of his profession.'

Matteis—Engraver and Guitarist

"NICOLA MATTEIS, born during the latter part of the seventeenth century, was the first music engraver in England, and among the first pieces of music printed were several of his compositions for the guitar. According to the historian, North, 'He was a consummate master of the guitar and had so much force upon it as to be able to contend with the harpsichord in concert.' (The word



MIGUEL LLOBET

Llobet is one of the greatest Spanish Guitarists of recent history

'contend' seems to us particularly appropriate in reference to some 'pianists' and 'guitarists' of today.) Ballard, the first music printer in France, was brother-in-law to the lutenist of Charles IX. Practically all the kings of France maintained lutenists at their courts. Robert De Vézé, a pupil of Corbetti, whose compositions are included in my programs, was a guitarist of Louis XIV, at whose court also served as lutenists Corbetti, Lully and Medard.

"The Crusades were partly responsible for the guitar and lute movement in Europe, the crusaders upon their return, bringing with them many of these instruments. Toward the end of the eighteenth century the guitar received such an impetus that, about the time of the great romanticists, it reached a stage of the most virulent *bacillus citaralis* (guitar fever) as Richard Schmid puts it.

"Italy, Spain and Germany have given us the greatest exponents of the instrument, although France, England and the other European countries contributed to some extent also. Many contributors to guitar literature came from the ranks of the great orchestral composers. Why historians have neglected to mention this fact is not known, unless it is that, not being acquainted with the guitar, they deemed it advisable to give brief mention or no mention at all to guitar compositions. Among those who played and wrote for the guitar are Handel, Schnabel, Garcia, Spohr, Hauptman (and his pupils Burgmüller, Cowen and Sullivan), Rossini, Marschner, Donizetti, Verdi, Gade, Denza and Mahler.

Bach as Composer for Guitar

"THE GREAT Johann Sebastian Bach was one of the earliest masters to succumb to the charms of the lute, for which instrument he played and wrote. He composed several suites which were later transcribed for the piano, violin and cello and are now again published for guitar. Many movements of these suites are played by me in my concerts. Bach also made use of the lute in the Saint John's Passion for which he used special tuning.

"Luigi Boccherini who, to many, is known only by his charming *Minuet*, was born in Lucca, Italy, but spent most of his time in Madrid where he died. There he found his knowledge of the guitar very profitable and was patronized by royalty. His works include twelve quintets for two violins, viola, cello and guitar, and nine quintets for two violins, guitar, viola and bass. Of these quintets three are now in print and are of exceptional beauty and interest.

"Boccherini was not only a fine guitarist but an excellent cellist and knew how to use both instruments to great advantage. In his quintets the cello has an unusually interesting part owing to the fact that the guitar plays the bass which is generally given to the cello in string quartets. In these works Boccherini employs the guitar very successfully, using all the effects that are characteristic of Spanish music. His *Quintet*, No. 3, was performed for the first time in this country in New York several years ago, Vahdah Olcott Bickford playing the guitar part and again in Washington, D. C., two years ago, by the Elena de Sayn Quartet, I myself playing the guitar.

"Had Paganini not played the violin at all, his name would have been immortalized by the guitar, as for a period of three years he abandoned the violin and proved himself as great a guitarist as violinist. A quotation of Schilling in Philip Bone's "Mandolin and Guitar" reads: 'The celebrated Nicolo Paganini is such a great master on the guitar that even Lipinski (a famous Polish violin virtuoso who had ventured to seek a public contest with Paganini at Piacenza in 1818) could barely decide whether he were greater on the violin or the guitar.' When Paganini was asked

why he gave so much attention to the guitar, he replied, 'I love it for its harmony. It is my constant companion in all my travels.' Paganini's love for the fretted instruments was born with his genius and, when a little boy, the first instrument that he played was the mandolin.

"Paganini's original style of composition for the violin is due to his thorough knowledge of the mandolin and guitar; and those who are well acquainted with these two instruments can recognize their influence on his writings. His works include twelve sonatas for violin and guitar which he played on his tour with Luigi Legnani who was one of the greatest guitarists that Italy produced and who, in addition to playing guitar solos, accom-



SCHUBERT WITH GUITAR

panied the great virtuoso. Paganini also composed trios, quartets and quintets for strings and guitar, solos, studies and a sonata with violin obbligato.

Weber's Recreation

"THE GREAT romanticist, Carl Maria von Weber, like most of his contemporaries, played the guitar. Grove says: 'He had also acquired considerable skill on the guitar on which he would accompany his own mellow voice in songs, mostly of a humorous character, with inimitable effect. This talent was often of great use to him in society, and he composed many lieder with guitar accompaniment.' Eighteen of the songs mentioned are now in print, also a *Divertimento* for guitar and piano, Op. 38, which consists of an *Andante*, *Valse*, *Five Variations* and a *Polacca*, and many solos and duets. Weber loved the guitar so much that he found in it the inspiration for all his operatic melodies.

"Too poor to possess a piano, Franz Schubert used the guitar to work on his compositions and accompany his light baritone voice. As a little boy he studied the instrument, and, judging from his writings, was as good a virtuoso as many of the celebrated guitarists of his time. The proud possessor of one of his guitars, Richard Schmid, whose father knew Schubert's brother, Ferdinand, well, edited two volumes of Schubert's original songs with guitar accompaniment, and, in his sketch of the composer's life, quotes Umlauf who said: 'In my morning visits, which I usually paid Schubert before office hours, I found him still in bed. I also found him with his guitar already in his hands in full activity. He generally sang to me newly-composed songs to his guitar.'

Compositions Influenced

"THE INFLUENCE of the guitar on Schubert's compositions is indisputably recognized, especially in his song accompaniments. His immortal serenade

marked *à la guitare* and the notes marked *legato-staccato* prove this further.

One of the most beautiful of his works, a *Quartet in G* for violin or flute, viola, cello and guitar, is particularly interesting as it was not discovered until a hundred and four years after it was written. It was published in 1926 by Drei Masken Verlag of Munich, and in the United States was played for the first time by the Elena de Sayn Quartet at Washington, D. C. This work consists of five movements, *Moderato*, *Minuetto*, *Lento e patetico*, *Zingara* and *Tema con variazioni*. How many variations Schubert intended to write is not known as he completed only two and wrote three measures of the third. However, in order that it might be performed in public, this variation was completed by Dr. Georg Kinsky. A facsimile of the first page, dated February 26, 1814, shows that Schubert originally intended it as a trio. "Commenting on this *Quartet in G* the great Wagnerian authority, Kurt Hetzel, now living in Washington, D. C., said: 'The *Quartet in G Major* by Franz Schubert is a masterpiece of no less value than his famous "Unfinished Symphony," and I am sure it will be taken into the repertoire of all leading string quartets, as it gives through the inclusion of the guitar a most welcome amplification of the existing tone colors.'

"Hector Berlioz, 'The father of the orchestra,' pursued his musical studies on the guitar, that being the only polyphonic instrument which he played. He tells us in his Memoirs that he was born December 11, 1803, and had his first sensation of music at the same time he had that of love, at the age of twelve. Before he had any musical instruction he could play the tambour, an instrument similar to the guitar, and the flageolet. Later he undertook the study of the flute and guitar but had not taken many lessons on the latter when his teacher went to his father and said, 'Mon-sieur, it is impossible for me to continue giving lessons to your son.'

"'But why? Has he been impolite, or so lazy that you find him hopeless?' asked the father.

"'Not at all; but it would be absurd, for he is already as skillful as I am.'

Berlioz, Teacher of Guitar

"BERLIOZ became very proficient on the guitar, and, during his adventurous life in Paris, was able to earn money by teaching it. Among his compositions are *Variations for Solo Guitar* and *Little Songs*, settings of Moore's melodies which we are told could rouse his fellow-student, Felix Mendelssohn, out of his moods of despondency. Referring to the evenings spent with his musical companions in the garden portico of the academy at Rome he writes, 'my poor guitar and bad voice were pressed into service and, all sitting around a little fountain, we were singing in the moonlight the dreamy melodies of Freischütz, Oberon, Euryanthe, and so forth, for I must say the musical taste of my classmates was far from low.'

"The guitar was Berlioz' constant companion and, in his frequent trips to the mountains to disperse his melancholy moods, he went *chassant ou chantant* (hunting or singing); that is, he took with him either his rifle or his guitar on which he improvised melodies on lines from the classic writers. Berlioz, one of the severest of music critics, considered the guitar a most important orchestral instrument, and, in his "Treatise on Instrumentation and Orchestration" devotes several pages to it. One of his guitars which is now in the *Nationale Conservatoire de Musique* in Paris is of double interest as it was previously used by Paganini, his friend and benefactor.

"The fascinating power and subtle charm of the guitar can best be illustrated by mentioning the effect that it had on the composer of 'Faust,' Charles Gounod, the

great Frenchman. According to the Opera Museum of Paris the guitar on which Gounod inscribed 24 Aprile, 1862, in memory of an occasion. The incident referred to one evening, when, vacationing at the beautiful lake of Nemi in Italy, he was singing in the distance to the accompaniment of a guitar and was so enraptured he moved in the direction of the singer. Upon reaching the singer he spoke in Gounod's words, 'I wished I both the singer and the guitar,' but was not possible, he did the next day buying the guitar on which the inscription just given.

"Special mention must be made of Gruber whose name was perpetuated in the immortal Christmas song, *Stille Nacht*, which he composed while on the village of Oberndorf. Before Christmas eve of the year 1818, Mohr, the pastor of Oberndorf, a school-master, Gruber, showed him a Christmas hymn he had just written, and him to set it to music for two voices and chorus with guitar accompaniment. Gruber read the poem and desired parts and accompaniment for them the same evening to the man. On Christmas night of the year 1818, in a small church on the lonely side, this devotional and inspiring was sung for the first time, with accompaniment of guitar. Gruber, a prolific composer, having written a hundred masses and a great number of instrumental pieces, many of which were for guitar.

The Composer's Instrument

"THE COMPOSERS who have made the study of the guitar are so numerous that we shall mention only those preëminent in their art.

"Although Ferdinando Carulli (1841) does not rank with the great composers, he nevertheless deserves mention as the first to depart from old style of suites. He realized the possibilities of the guitar and wrote for it a modern style. One of his earliest works, *Overture*, Op. 6, a guitar solo, is a complete sonata. Later he wrote several sonatas and piano, in three movements. His writings are similar to those of Haydn. He also wrote the first book for the guitar which is still in use throughout Europe, numerous other works. Carulli's son, Giulio, also a guitarist, but devoted his time to teaching voice, harmony and position, one of his famous pupils was Alexandre Guilmant.

"Carulli's style was improved by Carcassi (1792-1853) who evolved both more brilliant and more powerful compositions. His compositions are numerous, many of them being operatic arias with guitar accompaniment. He also wrote an exhaustive manual on the guitar which is used widely in this country and in Europe and is excelled by no other work.

"One of the greatest exponents of the guitar was the Italian master, Giuliani, (1780-circa 1840). It was he that Beethoven heard who said 'The guitar is a miniature orchestra.' Like most guitarists of his time, Giuliani was self-taught, and at the age of eighteen we find him an already virtuoso touring Europe. From 1821 he resided in Vienna giving lessons and teaching, and was appointed musician and teacher to the Austrian royal family and nobility. He was a friend of Beethoven and the guitar with him. Moscheles and Diabelli, also excellent guitarists, were close friends of Giuliani with whom he frequently appeared in concert. Giuliani's range from easy teaching exercises

(Continued on page 319)

so happened that the composer had been awakened by a plasterer at work just below his window. Tschaikowsky wrote down the air and made use of it. He became interested in the folk music of his own country, and its influence is reflected in his first group of songs, Op. 6, which were written about this time. The composer Cui relates that Tschaikowsky "did not hesitate to mutilate the text of the greatest poets." Like Beethoven, Wagner and Elgar he was not at heart a lyricist; his medium (as with them) was the orchestra—*con amore*.

Tschaikowsky's poetic mutilations do not apply, of course, to the English translation as in Mr. Wishaw's beautiful adaptations.

This first group of songs contained two which are famous for their individual melody and for that poignancy and sweet melancholy which we find in Russian music: Op. 2, No. 6. *Nay, though my heart should break*; and No. 4, *Ah, weep no more*.

Ex. 2a

Only a Yearning Heart

Nay! Though My Heart Should Break

Andante non troppo

Ex. 2b "Ah! Weep No More"

Moderato assai

In Russia, as in France and Italy, the great attraction for composers is that mixture or ensemble of the arts—the Opera—an attraction which seems to hinder the devotion of both composers and general public to the purer forms of art as practiced in other countries. Tschaikowsky was busy again with the opera "Undine" and then "The Oprichnik," also "The Snow Queen" which, as ballet music, was performed in 1873, but which was not then a success, as it lacked dramatic interest.

Tschaikowsky was now always busy. His work as Harmony Professor at the Moscow Conservatory, taking often nine hours a day, was not very congenial; but his beloved composition, in spite of many non-successes, occupied his spare hours. His Second Quartet and another opera,

"Vakoula the Smith," appeared, but were not appreciated.

The vigorous "Second Symphony" based on Russian melodies and the Symphonic Poem, "The Tempest" (based on Shakespeare), received better receptions—the latter in Paris.

Now came the great "Pianoforte Concerto in B flat minor"—already mentioned—in 1874. We may add that, on Von Bülow telegraphing from Boston the success of this work, Tschaikowsky—then very short of money—had to spend his all in answering it. Its magnificent opening theme well deserves quotation.

Ex. 3a Concerto in Bb Minor
Andante molto maestoso

Ex. 3b

Apart from his genius for orchestration, melody was his principal gift, a gift that made all forms acceptable—and one without which no composer can attain lasting fame.

The next year, 1875, saw the production of his Polish or "Third Symphony," Op. 29. Tschaikowsky was now thirty-five and his fame was established. The second stage of his career was, one might say, completed, and he enters now on the *Finale*, as the master.

It is not possible to mention all of his works in succession, even if that were desirable, for no man is always inspired; but he now for the rest of his short life worked most assiduously. His list of works is wonderful for its comprehensiveness and variety—eleven operas, a fairy

play, three ballets, six symphonies, five orchestral suites, a serenade for string orchestra, four concert overtures or symphonic poems, including the ever popular "1812 Overture," three piano concertos, numerous chamber works for strings, two Russian church services, nine church choruses, marches for orchestra, cantatas, many songs and vocal duets, and about one hundred piano pieces.

Master Compositions

OUT OF THESE there stand forward his "1812 Overture," his "Fantasia for Orchestra, Francisco di Rimini"—a veritable picture of the "Inferno;" the Orchestral Ballet; the elegant "Casse Noisettes" (or Nutcracker Suite); the charming ballet "The Sleeping Beauty;" the "Sixth, or Pathetic Symphony;" the "Capriccio Italien;" the opera, "Eugene Onegin," and the Pianoforte Trio. That fascinating picture of gloom and despair, the "Pathetic Symphony," was finished on August 31, 1893, and within six weeks (October 12) of that date its author had passed away.

Unpianistic Works

OF HIS pianoforte works, with which most of us are acquainted, some of them, owing to his lack of piano technic, are ungainly (take, for instance, from measure ten in the *Chant sans Paroles* in F), and this prevents their attaining the highest rank; but as a writer of characteristic sketches in miniature form, Tschaikowsky is prominent. One collective work in this form is the "Seasons," which he had been commissioned to write for a St. Petersburg magazine, consisting of twelve short pieces which were to appear monthly. His man-servant, who had to remind him, would come on the appointed day and say:

"Peter Ilich, this is your day for sending to Petersburg;" whereupon Peter would dash off to his desk and scribble off the piece for the next post. Of these pieces we have the plaintive *Lark's Song*, the naïvely pretty *Snowdrop*, and the unusually gay *Barcarolle* (or *Boat Song*) with its swaying episode in the major. Besides these piano pieces there are also his mazurkas in C and D and the Op. 9, a *Danse Russe* in A minor; the well-known *Chanson Triste*; *Natha Valse*; *Minuetto Scherzando* in E flat (Op. 51); pretty *Impromptu* in A flat; *Romance*, Op. 5; and *Valse* in A flat, Op. 40. These intimate pieces in various styles reveal the man, and a selection from them, concluding with the vivacious *Sleigh Ride*, would make a good pianoforte program for an "Evening with Tschaikowsky." Some of his songs interpolated would, of course, make it still more interesting.

Snowdrops (April)

Allegretto con moto

From his "Album for the Young" is modeled on that of Schumann, an interesting suite for young people arranged from the following numbers: March, 8-Waltz, 10-Mazurka, 11-Song, 17-Ländler, 21-Sweet Dream, 22-(another) "Song of the Lark."

This account would be incomplete without mention of his unfortunate marriage in 1877, at the age of 37. Tschaikowsky was absorbed in his art, shy, timorous, almost afraid of the "weaker sex." His tonina had cherished a secret passion for years, and at length, "after much going, vigils and prayers," wrote him of her marriage. In the interview he told her of his gray hairs, but she answered she wanted to sit near him, talk and hear him play; and, though Tschaikowsky begged for a day's grace, she mately gave in.

The result of this ultra-modern choice of matrimony, however, was disastrous. In six weeks' time he fled a complete nervous breakdown. To a friend he says:

"Something is broken within wings are cut and I shall never fly high again."

He eventually, however, pulled together; but if we hear in some later works that sense of tragic gloom in his "Pathetic Symphony," we know it is from the wound that never healed.

SELF-TEST QUESTIONS ON WESTERBY'S ARTICLE

1. What leading Russian composer were really musical amateurs (in the sense), with other vocations?
2. What was the nature of Tschaikowsky as a youth and student?
3. How did Rubinstein influence Tschaikowsky?
4. What were Tschaikowsky's conditions as a composer for the piano?
5. What are five of his most characteristic piano works?

Double Notes

By HAROLD MYNNING

OF ALL THE exercises for making the hand flexible the most efficacious is the practicing of double notes. Fifteen minutes devoted to this work is worth an hour's practice of miscellaneous finger exercises.

In practicing octaves one learns to play merely octaves, and it is doubtful if any other phase of piano technic is much improved. Not so with double notes. Obviously if one practices double notes one not only learns how to play double notes but benefits greatly in every phase of piano technic. Famous English piano teachers have given a great deal of attention to double notes. Tobias Matthay has written

a book on the subject and Mr. Smith believes it to be the supreme exercise for achieving mastery over the fingers. Nevertheless they must not be played too much or the hand is apt to be stiff.

We take a short passage, play it loudly and then quite softly. By alternating loud playing with soft playing in double notes the greatest benefit is derived from the work at the piano. Next the exercises. In this way the fingers are rested.

Fast playing is not permitted at first; this is likely to stiffen the forearm.

"Our modern composer composes in the morning in a modern style which is old-fashioned at dusk. He evolves a new theory, or a new method every half-hour. There are half a hundred different ways of writing music. But alas, there still remains only one way of listening to music."—L. BEETHOVEN

Rhythm and Technic the Keys to Interpretation

By JOSÉ ITURBI

AN INTERVIEW WITH THE SPANISH PIANIST

Secured Expressly for "The Etude" by

FLORENCE LEONARD

This article may be read independently of the first section which appeared in the special Spanish number for April. Mr. Iturbi's ideas and suggestions are so fine that we wish that this were a long series instead of two independent articles.

Price of Musicianship

TOULD interpret the music of masters, one must first have worked very hard at technique. I have worked out a system by which I have accumulated a capital of technique. I play I use only twenty minutes of capital. Therefore I am myself entirely to the music. I play subconsciously of technic. I divide my technical work into three parts: articulation of the fingers, notes, as thirds and sixths, and chords. To play a single chord is comparatively easy, but a succession of octaves or some difficulty, because it is not a single finger action (articulation).

When I try to play rapid octaves I find it is so long and large that I cannot make one movement with it. I make a thousand swift downbeats. Therefore we use the fencing. For in fencing the movements are light, supple, swift. The movements must be slow.

Four sections of the arm (I divide the arm as a whole), the forearm, upper arm and, for the most massive effects, the wrist must always be supple, even when using the rest of the arm. You see the jointed dolls. Each joint can be moved separately. The arm is like that. I keep the arm separated. I begin with the forearm when that becomes a little more supple, then the upper arm and shoulder. Thus I always have strength.

I play the joint separately, but I see the whole as elastic.

Elasticity

Speaking of the piano alone, I speak of elasticity, but of life in the principle of elasticity appears. The body of the automobile has springs or the shocks are unendurable. To play the wrist would be as uncomfortable in an automobile without springs, it is from this same principle we get resonance.

When playing I use my fingers developed great strength in them. The forearm muscles, not the triceps muscle, take care to develop great strength in them, so that when it is needed.

Practice for strengthening the fingers the following exercise: I press each finger a hammer. The fingers are sharply pressed, the joint and lifted not more than above the keys. With the hand held very firm but not rigid, the finger suddenly flies down to the key and rests. The other fingers are in position. There is a short rest, the fourth finger flies down and rests, then all the fingers are down. In this position, and continue the exercise. I am practicing the movement of each finger must be the interval between the finger



MUSIC IN A MODERN SPANISH HOME, CRUZ HERRERA

strokes is longer. The tension (holding firm) continues, in the waiting fingers, till all five fingers have played. For that is where they get their strength, not in the playing movement, which is light and swift but in the preceding tension. The arm hangs quietly, even while I shift my hand swiftly to the next position.

This manner of practicing with the fingers results in clearness and in great endurance. To be sure, one can have good playing without it, yet it is not the most pianistic playing. There are many artists who are musical but yet are not typically pianists, because they have not the pianistic clearness and resonance.

Without this ability (articulation and strength) the pianist is like a violinist who can put his fingers correctly on the strings, but has no vibrato in his hand and tone.

This resonance is especially necessary, for instance, in playing Mozart. Mozart should not always be played softly. No! But his music should always be, not insipid and weak, but clean and full, whether it be forte or piano.

Gaining Reserve Strength

IN PRACTICING I keep very firm in playing, very supple, but without extremes of movement. Through this manner of practicing I have gained so much reserve strength that I can play long programs without fatigue. Only occasionally I call on all my reserve for extreme effects. In that case the triceps muscle comes into play, but it is never contracted and only slightly tense. My whole physique is the result of exercise, for, as a boy, I was very frail and had to exercise vigorously to grow strong. Now I am solid and muscular.

For double notes, I practice the Czerny *Toccata*, with these same extremely swift movements, and with strong tension in the waiting fingers. For octaves I use the second book only of Kullak's "Octave

Studies," and two *Etudes* of Moszkowski. This is my daily material for exercises and études.

Whenever surfaces rub against each other they induce friction. Friction is heating. Now when muscles rub against each other, and cause heat, a toxin is instantly formed. This poison impairs the circulation of the blood, and thus fatigue sets in.

This fatigue must be avoided by a certain training, during which the toxin is destroyed by its own poison.

The first day of practice one can play, say, thirty seconds before fatigue sets in; and this period must be carefully watched. The second day one can play only fifteen seconds, because the muscles are tired from the preceding day's practice. The third day one must rest entirely. But on the fourth day one can play again thirty seconds and after that gradually more and more. Then brain and will come into action. I have built up my daily work until I can now practice four hours continuously. But I could not do this at first. I place logic and will power above everything, for it is through my dependence on them that I have been able to develop my work.

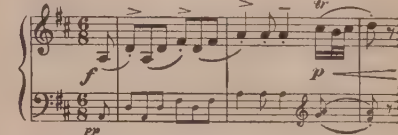
I feel that I must arrive at my goal, no matter what is the cost. I have no pity on myself. I do not yield to interruptions, to fatigue. Many people think that they can work a few hours or a few weeks now and then and by this means become fine players. No! They can never succeed unless they work continuously. And this statement applies not only to a day's practicing but also to the very exercises which I have just described. While the student is practicing, if he stops for one instant, makes any movement away from the keys as if merely to touch the face with the hand, he has broken the tension; he has relaxed and interfered with the process of toxin-forming; he cannot start anew till the following day.

The whole process of practicing is like

boiling water. Suppose one has to boil a kettle of water, and that five minutes are required to bring it to a boil. The first day it is left on the stove three minutes, it has not boiled! The next day it is left on two minutes, still it has not boiled, although it has been over the fire for five minutes altogether. The third day it is left on for four minutes and still it has not boiled. In fact it never will boil unless it stays over the fire for five consecutive minutes. So it is with minutes, hours, days, weeks, months of practicing.

It is the fashion to say, "I love this or that music." But, I repeat, one cannot play it unless one works for technic, for the means of playing it. Why is it that some orchestras are so much better than others? Why, except that they have the technic? Why, except that they have the conductors who make them do the necessary work? With the piano many persons do not feel the necessity for work, because they are satisfied with such effects as are easily made. The violin, on the other hand, can give nothing without technic. Piano players do not listen enough, or they would realize how inadequate their playing is.

Ex. 6a



Ex. 6b



For instance, this *Sonata* of Mozart could be played as in Ex. 6a, with a "dead" left hand. It does not sound so badly. But let it be played with life in the left hand (see b) and how much more beautiful it can be made by making use of technical equipment. So, having prepared my technical equipment, I put it at the service of the composer. Then when I play I do not have to think of technic but of the composition.

What is velocity? Velocity is a result of something. Velocity does not arise from the mere repetition of notes. Velocity results from three things. It comes from slow practice, for the slow practice creates strength and strength is necessary for speed.

Velocity comes also from quick practice. The student should practice in the proportion of three hours' slow practice to one hour's fast. By fast practice I mean moderately fast—at times, very fast. Without this fast practice velocity cannot be acquired.

Thirdly, when one plays fast, one must play in a relaxed manner, that is, with the right amount of relaxation which I may call elasticity. "The right amount of relaxation"—what is that? In the slow practice the movement is swift and the finger which moves is not tense. It moves swiftly, easily and then rests, while the remaining fingers keep their tension. The interval between the notes is long. In the

rapid playing, one does not keep the extreme tension. The swift movements succeed each other swiftly, and the whole arm and hand are supple and yielding, according to the needs of the tone. The wrist is sometimes high and sometimes low (never extremely high or low) and the arm assists to greater or less degree as more or less endurance is required.

Now, when one plays very rapidly, one calls on reserve force. It is in this force or strength that velocity lies. When one makes all the gradations from *pianissimo* to *fortissimo*, the arm is brought more or less into action; and one calls again upon one's potential force or strength.



ENRIQUE GRANADOS, RIGHT, AND HIS FRIEND ERNEST SCHELLING

Reserve strength produces true playing. The different variations of touch—*velouté*, *perlé*, staccato, whatever they may be—these are the results only of our potential force. In cantilena, I play with the fingers firm, but the arm soft, whether in single notes, or octaves, as in this passage from "Ondine":

Ex. 7



where the left hand plays in octaves, just over the right. Also I must have finger strength, to bring out notes "in relief" within a chord. Without that potential strength I cannot accomplish it. In *pianissimo*, I do much of the playing with the arm, but the fingers are always ready to assist. The proportion of activity of arm and finger is constantly changing to make the effect which the music requires. As to the depth of touch, I do not wish to know or think where the key stops, where the tone comes to an end. The trajectory goes far below the keyboard, the trajectory of my feeling!

But whatever one plays, one must always have song, must always have clearness. One must, moreover, be always changing the touch, to express the idea of the composer. For myself, I am always seeking, and am never satisfied!

"Romantic music was a product of sentiment and imagination; my music is a product of motion and rhythm. Nobody has found as yet a suitable name for this new tendency in musical development. Nor did the romanticists know how we would refer to them. We stand at the foot of an immense mountain through which we cannot see."

—IGOR STRAVINSKY.

Opus—Key—Composer

By LAWRENCE GOLDMAN

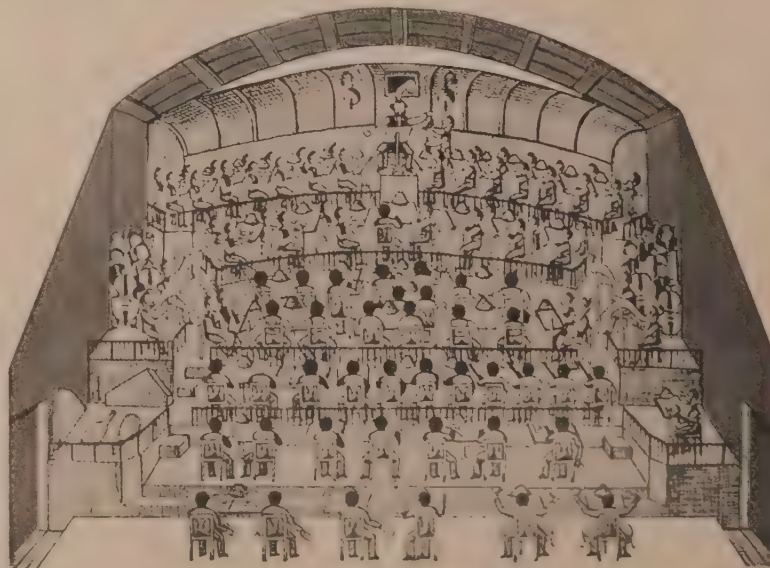
How carefully does the average musician observe the identifying details of the music he plays or hears? The importance of knowing the exact title, composer, key and opus number of a composition as well as the work from which it comes can be appreciated by anyone who has seen a music store clerk wade through literally bales of sheet music in search of "a prelude." The prospective buyer has probably heard and admired the composition at a recital or when played by a friend or on a phonograph record. But he is not quite certain of the composer, and, as for the key and opus, why, who notices such trifles? The result is, the composition may be unearthed and may not be.

Much time and patience would have been saved at any rate if the buyer had known he wanted Chopin's *Prelude in F*, Op. 28, No. 23, or Debussy's *Prelude* from "Pour le Piano." Chopin's music is listed by opus number; Debussy's is not. But there is always some sure means of identifying every composition.

To test himself in this type of observation, let the student see if he can tell how many of the compositions in the following program are incorrectly written:

Sonata quasi fantasia	Beethoven
Adagio	
Allegretto	
Presto	
Scherzo, B-flat minor, Op. 39	
Mazurka, A major, Op. 17, No. 4	
Etudes, Op. 10	
F-sharp major	Chopin
G minor	
Grande Valse Brillante, F major	
Hark, Hark, the Lark	
La Campanella	Liszt
Maiden's Wish	
Bergamasque Suite	Debussy
Danse	
Ménestrels	
Jeux d'eau	

"Artistic pedaling is half the playing. As in any art, there are a few elementary rules by which one can be guided, but beyond these the entire matter depends upon the player's perception of the composer's intention. The sonority of various instruments, the acoustics of different concert halls, and the style of the composition itself (i. e. Debussy's music must be pedaled in a very different way from Beethoven's) are factors which determine the pedaling to be employed."—ALEXANDER RAAB.



THE SUNKEN ORCHESTRA

This is how the Sunken Orchestra at Bayreuth looks from under the stage. Wagner is conducting. Richard Strauss' father was a horn player in this orchestra.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "THE ERUDE, Dept. of Reproduced Music."

TWO BOOKS of definite interest to record collectors are "Masters In Miniature" by George C. Jell, and the new Victor Opera Book. The first of these presents the stories of twenty-four favorite composers from Bach to Stravinsky. Mr. Jell's style which is straight-forward and readily understood by musician and layman shows a fine regard for accuracy and conciseness. The fact that many of the annotations given with Columbia Masterworks have come from the pen of Mr. Jell should, in itself, suffice to recommend his book. Victor's new "Book of the Opera" is commendable for its many newly added stories of more modern operas, and also for its comprehensive preface. Of especial interest to the record collector is the group of imported discs of Russian operatic selections to be found under the variously listed Russian operas. They are all admirably sung and interpreted by native artists.

Much has been written about the mysticism, the ecstatic sentiment, and the inequality of César Franck's music. In the ultimate analysis his fame rests upon only a small group of works, of which the noblest and most poetic is his string quartet. Here we have the essence of all his inspiration, reflection and auditory imagination. Its initial performance which came six months before his death won for him his first unqualified public success. Columbia, through their album 129, have displayed wisdom in perpetuating for popular consumption this fine work. It is ably and sincerely, although not ideally, performed by the London String Quartet, an organization which has been considerably altered in recent years.

There is rare musicianship and a unity of quartet style in the Brosa Quartet's recording of Mozart's *String Quartet in D Major*, No. 8, to be found upon Brunswick discs 90015 and 16, although here again we find an able interpretation rather than a perfect one. Surely Mozart demands more resiliency and humor! And yet this recording should not be missed—for the work is one of genuine loveliness and the Brosa Quartet is to be reckoned with.

Parsifal Conducted by

A MOST distinguished opera singer in the third act of "Parsifal" is Victor album M67. It is by the dean of all living Wagnerian conductors, Karl Muck, who has the rights of interpreting this Wagnerian temple at Bayreuth profound and moving concept-drama has crystallized its ideal performance through his experience and an unquestioned sanguineous comprehension of Wagnerian emotion. The singer's are vital and pleasing, which is to be desired but greatly in Wagnerian music. The United States Opera Orchestra hardly itself, in comparison with the Orchestra; but Dr. Muck's outweighs this circumstance.

Columbia's recording of Puccini's opera, "La Bohème," is a vivid in an excellent balance between orchestra is sustained. Rosetta previously praised in this department *Mme. Butterfly*, projects of Mimi with dramatic compensation beauty, and Luigi Marini sings equally well and acts with exaggeration. The rest of the well chosen, although one of sensibility of a *Musetta*, is undoubtedly coarse and shrewd is presented by Luba Mirella. This is in keeping with the character of "Bohème" through the will comprehensively unfold its not having heard the opera in although the second half of a second half of four and the three minus its introductory than justifies itself in this manner.

Another operatic performance for unreserved praise is Columbia's recording of the *Prologue to Boito's "Mephistopheles"*, which enlists the La Scala superb direction of Molajoli, and Nazareno De Angelis who has the Italian Chaliapin. Listen singer's performance, which is of fervor, one wonders never sung in this country. The uniformity of this recording found on discs 50195, 96 and its inclusion in the Masterworks.

Albéniz Compositions Or.

IT HAS BEEN truthfully said that Isaac Albéniz laid the corner stone of the new music of Spain. Albéniz from 1860 to 1909 contributed an amount of music of varied worth his four books of piano compositions, constituting his "Iberia" Suite has his most esteemed work. On it rests his fame. Much of this has been said, is over-crowded for is probably one of the reasons the noted Spanish conductor, as a son of the composer to orchestrate them. Four of his orchestral compositions, "Puerto," "Evocation," "Tramontana," "Tramontana," have been conducted by him for Columbia recording, and are in their album set 130. These compositions, full of rhythmic vitality and the energetic glow of a high intensity, are greatly enhanced by the orchestral dress.

Shorter orchestral recording

(Continued on page 323)

How Has the Pianoforte As An Instrument Developed in the Last Half Century?

By HENRY L. MASON

An Address Delivered before the Music Teachers' National Association at Cleveland, Ohio

REPRINTED BY PERMISSION FROM THE MUSIC TEACHERS' NATIONAL ASSOCIATION VOLUME OF PROCEEDINGS FOR 1928

Mr. Henry L. Mason, former President of the Mason and Hamlin Company, is a grandson of Lowell Mason and a nephew of Dr. William Mason, author of "Touch and Technic"

THE YEAR 1892 it chanced to be my fortune to attend the meetings of the Music Teachers' National Association. Meetings were held at the time, were held again this year, in Cleveland that was thirty-six years ago. The intervening period I have frequently recalled to mind the delightful things were formerly granted me, a pleasure to me to be present now on a similar occasion. The musicians I recall the recitals I attended, the papers I read, all these have been a source of living reminiscence throughout the although—and alas—I sometimes think this can be at all due to the facts that then a young man and that the pianoforte was at the bewitching age of "teen"! That as it may, implacable years have run their course and your Association has now reached the age of fifty—number of years, be it noted, representing nearly one-fourth of the period that has elapsed since the pianoforte, as an instrument, was introduced. For it was in 1709 that Bartolommeo Cristofori introduced one or more harpsichords with a hammer-action—a distinctive feature of the pianoforte as it was two years later, in 1711, secured letters-patent for his invention in which he included certain essential features of the action as we know and use

teacher of music and the maker of the essential means of teaching music, the pianoforte, are closely related, too, are the composer or creator and the virtuoso or composer's interpreter, he who brings to performance that which the composer has designed and to which he has given the design. Since the pianoforte is and has been the musical instrument universal, the composer, the performer, the teacher and the manufacturer work hand in hand, bound by a common purpose, fellow agents of a common progress and the promulgation of pianoforte music but, to a considerable extent also, of music in general. Skill in performance has developed through the centuries so have increased the demands made upon the instrument; as the instrument in turn has through diligent and continuing research expanded the scope of its performance, so has the technic of the pianoforte expanded and broadened.

avalanche and Spider-web

THERE IS little doubt in my mind," writes the late Henry E. Krehbiel, "of the emotionalism which strove against conservatism from the earliest times down to Beethoven exerted a steady influence along the line which has ended in the modern instrument and Samsonian of today." Stupendous and Samsonian enough. But, we hasten to the sensitive and delicate. For both player and instrument of times at their best—capable of doing not only mountain-like chords of

majestic grandeur but surpassing effects as well of gossamer grace and airiness—the ethereal effluence of a Chopin melody, the confiding tenderness or the romantic charm of a Schumann, the serene repose and religious emotion of a César Franck?

In the instrument as we know it lie reflected the combined contributions of maker, composer, virtuoso and teacher—contributions emanating from generations of men, years of ceaseless striving, tireless investigation in many fields of science, the realization of imaginative, poetic dreaming, the outcome of a long and ever-progressive process of evolution. To us is given the oak; Cristofori in 1709 knew but the acorn.

Robert Louis Stevenson somewhere suggests that the joy of the traveler is to be found not merely in arriving at his destination but in the journeying as well toward that destination. And while to us the modern instrument may yield unbounded joy and stimulus, there were, throughout the years running far, far back to remote civilizations, many who realized their urge and their joy, too, in the journey marking the evolution of the stringed-instrument family—a journey whose destination, so to speak, is the present-day pianoforte. Here the strings are neither rubbed nor plucked,

as were those of the pianoforte's inter-related precursors, but are set in vibration by hammer blows, blows wondrously under the control of the player by means of the intricate mechanism known as the action, while the action in turn is under the control of a keyboard.

The Piano's Coronation

BROADLY speaking, it was about the year 1800 that the pianoforte superseded various and less sonorous keyboard instruments, the harpsichord, for instance, the clavichord and the spinet. From these it materially differed, to be sure, as to construction and tone, but from these, nevertheless, it was evolved.

Half a century or more later an important structural feature was introduced (based upon the invention of 1843 of the full metal plate made in one solid casting). In accordance with scientific principles which for years had busied men's minds and which previously, tentatively though it was, had been called into play in the clavichords of the eighteenth century, a distinct advance now took place in the year 1859. This advance embodied a combination of the overstrung scale, so-called, with the metal plate, and thus solved the problem

occasioned by a demand for greater string tension. This form of construction, by making possible a greater dynamic or tonal volume than had previously existed, marked a definite progressive step in the development of the instrument. It is still regarded, so far as the point at issue is concerned, as the standardized method of procedure. It marked an epoch along the road of evolution just as in 1821 the introduction of the double escapement or repetition action marked an epoch. But while its importance is universally recognized, one hesitates to assert that a finality has even yet been attained. For, unlike Miss Havisham's timepieces in *Great Expectations*, which stopped at twenty minutes of nine never to go again, the course of evolution is characterized by a restless progressiveness, by a searching, endless activity.

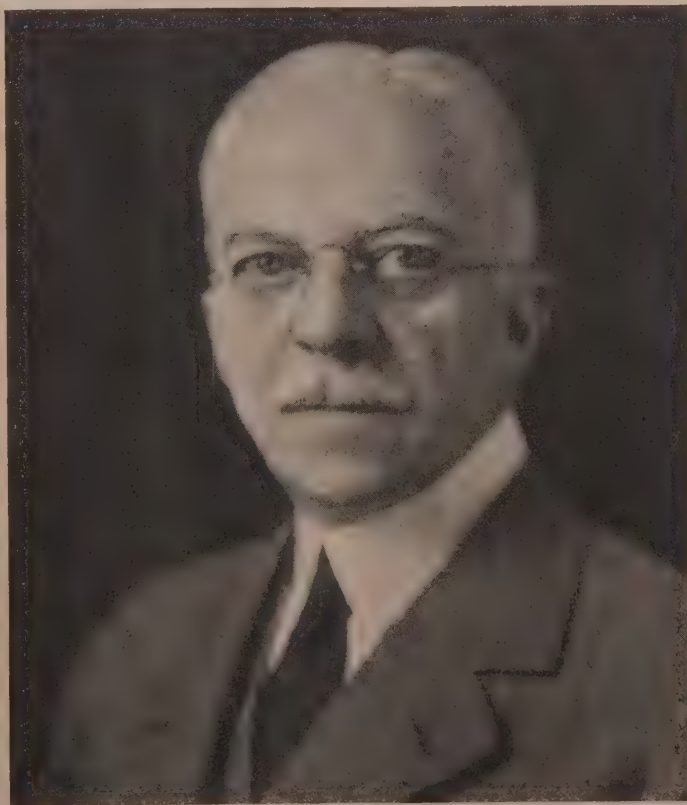
Patents Extinct and Extant

AS A RESULT of this spirit of activity, manifold and novel appurtenances appear with remarkable frequency, also devices of utility and adornment; a glance at the list of patents granted during the last fifty years is, in fact, dazzling, to say the least. But in reviewing the history of the pianoforte's growth we perceive come upon ghostly reminders that many such innovations, for one reason or another, have been but short-lived at best, and we realize anew that, while evolution's habit is indeed one of endless activity, its periods of efflorescence are neither slight nor premature.

It is to be said, then, that as to its basic or fundamental factors the pianoforte, as such, had been carried to a relatively high state of development not only as early as 1876, but, as a matter of fact, as early as a decade or so prior to that date. That which has since been accomplished is largely the result of a fuller and more intelligent understanding of the scientific and mechanical principles involved.

In order that we may more clearly comprehend the importance of that which has been accomplished in more recent years, it may be well at this point briefly to enumerate the basic elements or parts constituting the typically fine pianoforte.

First let us consider the case, consisting of the sides and ends, or rather the rims, as they are technically called. Within the rims (of which there are two, an outer and an inner), supporting and holding them in place, are posts or beams of heavy timber. These posts, together with the inner rim, form the frame, or skeleton, of the instrument. To this frame, at its front end, is attached the wrest plank or pin block into which the tuning-pins are driven. Over the framework as a whole is laid the sounding-board which is convex, or arched, in shape and which at its edge is securely fastened to the inner rim. Over the sounding-board in turn is placed the full metal plate. The specific purpose of the latter is to hold the strings. The strings are drawn across the plate from the tuning pins at its front end to hitchpins at its rear—the positions of these pins being carefully determined with the object in view that the string tension,



HENRY L. MASON

which equals a constant pressure of from forty to forty-five thousand pounds, may be nicely proportioned throughout. The action is then adjusted and in such manner that a hammer, upon being brought into play by the depression of its key, shall strike a string or unison thus causing the latter to vibrate.

Now the strings, in being drawn from the front to the rear end of the plate, pass over or cross a bridge known as the belly-bridge; and this bridge rests directly upon and is glued to the sounding-board. The proper height of the bridge is a delicate matter; if too high, the downward pressure of the strings overbalances the upward pressure exerted by the arched board; if too low, the upward pressure overbalances the downward. There must be compensation. As the strings are set pulsating, or vibrating, by the hammer blows, the vibratory motion is communicated through the bridge to the sounding-board and is thereby amplified and reinforced.

Soul in Sounding Board

OF ALL THE factors mentioned not one surpasses in importance the sounding-board; for upon the character of the board depends in large degree the character of the tone. True, one of the world's great exponents of the art of pianoforte playing, the late Anton Rubinstein, declared: "The more I play, the more thoroughly I am convinced that the pedal is the soul of the pianoforte." Now, the pedal is a portion of the action, and it may be that Rubinstein was somewhat prejudiced, for, being by nature anything but "static," the action to him bulked large! But others there are who declare the sounding-board to be the soul of the instrument, if we must use the term at all. And while it is true that without the action we could not produce the tone, the fact remains that were it not for the sounding-board the tone produced would amount to little or nothing! However, suppose we leave it that they are both important, not only because every musical instrument may be divided into two parts—the tone-producing mechanism, and the tone-controlling mechanism—but also because, as the dear old lady said, "Comparisons are odorous!"

In any event, the board has commanded, since time out of mind, the earnest attention of engineer, acoustician and scientific investigator. It is the board which supplies the resonance, and it is the resonance which vitalizes the sound, feeble enough in itself, generated by the strings. Without the resonant property of the board, no pianoforte tone, as such, would be possible; and since the arch, or crown, of the board is largely responsible for the board's property of resonance, it becomes but axiomatic to state that the desirability, nay, the necessity for maintaining the arch is of paramount importance.

Buttressing the Board

IN ORDER that the arch may be maintained, and maintained adequately, it is first of all essential that the sounding board be securely fastened along the edge to the inner rim of the frame. In view of the constant pressure of the strings upon the board, via the bridge, and in view of devastating effects of climatic and atmospheric changes—changes ever imminent, and at times very real—even a strengthened, laminated, continuous rim (introduced fifty years or more ago and pretty generally used today) proved insufficient. A still further buttressing of the board—a desideratum of high importance—was yet to be achieved. Contrivances with this end in view have from time to time appeared (as, for instance, a system of screw compression, 1872, acting against the board's entire edge), though they proved to be abortive. Of all attempts to solve the problem one alone has been successful.

Necessity is indeed the mother of inven-

tion. The difficulty was finally surmounted in the year 1900 by a device patented at the time and known as the Tension Resonator. In referring to this invention, the *Scientific American*, of October 11, 1902, stated the following:

"One imperfection in the modern pianoforte, found even in the instruments made by standard makers, has been the loss in tone quality, due to the inability of the sounding-board to retain its tension. The problem seems at last to have been satisfactorily solved by a most simple and ingenious construction. . . . Doubtless the question has presented itself to many of our readers, Why is it that a violin improves with age and that a piano deteriorates? A comparison of the construction of the sounding-boards of the two instruments will give a satisfactory explanation.

"The sounding-board of a violin has a permanent shape. The stiffening-post, which is inserted within the instrument directly beneath the bridge, where the greatest strain is exerted, connects the board with the black and thus prevents a rupture of the board at its weakest point. The tense strings and the vibrant board are a unit in themselves, the strain of the one counteracting the strain of the other.

Balancing Arch and Strings

IN THE PIANO the case is different. The best pianos are provided with sounding-boards slightly arched, over which the strings extend. The strings being spread over the entire surface must necessarily be on a straighter surface than is the case with the violin, where the four strings bear upon a very small part only of the sounding-board. Therefore the tremendous strain of the strings on a modern piano has the tendency from the first to force down the arch of the board. In the very finest and most expensive pianos when new, the strain of the arched board against the strings and the strain of the strings against the arched board are so finely adjusted that the one counterbalances the other. That is to say, the sounding-board is able to carry the strain of the downward-bearing strings, and at the same time is pliable enough to yield to the slightest vibration of the strings. If the sounding-board is too stiff and heavy, only violent vibrations will affect it, and it will throw out only a blunt, dull sound. On the other hand, if the sounding-board cannot carry the strain of the strings properly there will not be the proper resistance, and the sound will be wiry and thin, 'tin-panny,' in other words.

"So sensitive is the wood to climatic changes that the piano sounding-board loses its shape very easily. Under certain conditions the sounding-board will expand, and the soft and hard fibres of the wood will be pressed together, which in itself results in no injury; under other conditions the sounding-board will contract so that it assumes a perfectly flat shape. Even if the board does not crack after contraction, as it often does, the loss of its original convex shape results in a great loss of tone, owing to the board's inability to bear against the strings as it once did. The result is a deterioration of tone in all pianos when old, no matter how finely they sounded at one time. Since the loss of shape is permanent, the loss of tone is permanent.

"The wood being as good as it ever was, it follows that there were some means of restoring to the sounding-board its original convex form, so that it would bear upon the strings as it originally did, the tone would surely return. By means of the new construction, to which we have referred, not only is this much-desired end attained, but something more as well. This sounding-board bears with greater pressure and far more vitality against the strings than the necessarily thin sounding-board could in itself. The extra pressure against the

strings, which the contracted board gets by means of tension resonator rods, is entirely different from the rigid stiffness of a too heavily constructed board, and by this method the musical quality of the instrument is much improved."

The Smaller Grands

WHILE UP to this point we have concentrated in our remarks upon the most advanced type of pianoforte construction—as applying more particularly to the larger grands—we now turn to other, though kindred, considerations.

A department of the industry which during the past half century has claimed increasing attention is represented by the persistent attempt to produce an instrument of the "grand" type or shape which, though reduced in length, may still be in tone worthy of a place in the maker's family to which it belongs. The incentive to produce such a grand—one under six feet in length, say—received early encouragement through the waning interest, on the part of the public as well as that of maker, in the now obsolete type of instrument known as the "square"—a type structurally defective, be it said, from the first. And although it is obviously impossible to obtain from a pianoforte under six feet in length the tonal volume which characterizes a larger instrument, still a reassuring progress in this direction has manifestly been made.

Today, various manufacturers are producing small grands which not only out-rival those of less than even a generation ago but which, in certain instances, are superior to many a larger grand. Their popularity, too, is in the ascendancy. Indeed, the small grand of today is constantly encroaching upon the territory not only of the larger size but upon the territory also which was once under the exclusive control of the "upright"—the grand's whilom ally in the vanquishing of the "square"! So far as eye-appeal is concerned this is doubtless well; and furthermore, since the upright in its very form is more of a muffler than an amplifier of tone, the advent of the small grand may be doubly welcomed.

In still another department, as well, advance is very definitely to be noted for the Graces no less than the Fates have not been unpropitious. Referring again to eye-appeal, a field of exceptional fertility has recently been that of case design and treatment.

The Personal Touch

INDIVIDUALITY and a constantly growing appreciation of the personal touch form the keynote today as never before in the furnishing of our homes. In the home of the discerning, the eye is to be satisfied no less than the ear. Much of our furniture, consequently, is faithfully representative in its pattern of the outstanding art periods of the past.

The pianoforte which universally takes a prominent place in the homes of the land should be in keeping with its environment, that it may not thwart this personal touch in the decorative scheme but rather lend an emphasis thereto. The artistic skill and likewise the ability of designing experts have here been called into play with the refreshing result that pianoforte cases, exquisite in form and appearance, architecturally trustworthy and symbolic of master designs conceived in past ages, have been the outcome. "It is a matter of interest to trace the revolution in the styles of domestic furniture," states the recent catalogue of a leading manufacturer, "to learn the causes which underlie and explain the many apparently extraordinary changes in taste and design which have obtained in the various periods of the world's history. The best furniture produced today is, in its design, an adaptation of the best models of past centuries, changed and augmented to meet modern needs. Taste in furniture, as we all know, goes by fashion, and happily

the present-day taste is for the timeless examples of the 'Periods' in decoration known as Louis XV, Louis XVI, Queen Anne, also the rich decorative of the Latin, Spanish, Florentine, 18th Century Italian styles, and the simplicity of the Georgian, which embraces Sheraton, Chippendale, and white, and its overseas prototype we call Early American or Colonial. The latter has recently shown its right place in the highest reaches of decoration in the superb examples of the Duncan Phyffe, an American maker the equal of any of his European contemporaries.

In the building and arranging of a home we give infinite thought to it—we employ experts to guide our taste in its building, and in furniture we bring to the knowledge we possess to make a home a place of beauty and charm. A home should contain a pianoforte which will carry out the personal touch and that are evidenced by its other furnishings. Such an instrument need not necessarily be very expensive. Delightful and effective instruments are to be had at a comparatively small advance over the what may be termed 'regular model'.

Conventional Cases

NOTWITHSTANDING the constantly increasing demand for the period designs, however, there are persons who still cling to the plain, conservative type. The maker respects and leaves undisturbed his "line," as called, of conventional cases.

We are obliged to depend upon censures of the Federal Government for available information on production of the National Piano Manufacturers Association and the Music Industries of Commerce, working directly for the interests of the manufacturer, are unsecure uncolored reports regarding matter. Such figures as we submit as complete in detail as might be but approximately the number of fortes, both grand and upright, matured in the year 1876, was 30,382, a value in dollars \$10,281,500. In 1925 the number of units increased to 639, and the proceeds to \$93,640,000, percentages the increase covering the of practically fifty years amounts to as for units and to 810% as to price.

As for 1928, this much is clear: a definite decrease is noticeable in the production of units for the twelve months now drawing to a close, owing to a distinct falling-off in the manufacture of cheap inferior grade of pianofortes is equally noticeable an accompanying increase, and very marked it is, in demand for the high-grade or superior of instrument. Indeed, during the past years the pianoforte industry of the States, which represents a turnover of approximately one hundred millions of dollars a year, has, like many another industry, experienced a period of transition. It plies more definitely, to be sure, a lower-price pianoforte which has faced an unusually formidable competitor.

The attractive and popularly priced mobile, the phonograph, the radio, the set, not to mention various labor-saving devices such as, for instance, the mechanical refrigerator, these and other novelties have lured the attention and dollars of a considerable portion of the American public into new channels. The priced pianoforte has suffered, temporarily at least, in consequence. Yet at the time, there is exhibited less and less interest in the feverish syncope of while the one-time highly popular, crass rag-time medleys are giving place to a more melodious music.

DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Orchestral Instruments Students Want to Know About THE BASSOON By ARTHUR OLAF ANDERSEN

THE BASSOON or *fagotto* is a direct descendant of the old Pommer family of woodwinds which flourished during the sixteenth century. Its metamorphosis from the Bass-Pommer consisted of a long, hollow pipe when the bore was doubled back in a single block of wood thus bringing the size of the instrument to approximately half of its former length without least disturbing its tonal qualities. The Bass-Pommer displayed a wider bore than the bassoon and this defect has been corrected resulting in an orchestral voice of more charming timbre than the older instrument possessed.

The bassoon, at present, consists of three parts: the bell or top joint, the long or bottom joint to which a wing is attached and connects with the crook and mouthpiece, the double reed, and the double joint in which the doubled bassoon is utilized, the joint connections being of silver or nickel. The instrument is not easy of performing as much sound, sane judgment as any stringed instrument. It is, however, so artistically satisfying to the performer that its difficulties in technique and handling are more than compensated by its results.

the entire length of its range

and the whole-tone trills on:

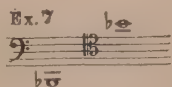


It has often been said of the bassoon that it is the cello of the woodwind choir. This is true in many respects but its infinite uses add greatly to this status of underpinning for its own choir. It is one of the most successful mixers in instrumental society, having very few if any antipathies. Its chameleon-like ability to imitate the tonal expressions of the other woodwind and brass instruments gives to the bassoon a unique power of blending, in the symphony orchestra, with all of these neighbors greatly to their advantage.

In doubling with the horn, thus aiding it in melodic action, the bassoon blends so naturally that the assistance is barely perceptible. In fact the bassoon's imitation of the French horn's tone is so perfect that, were the horn to discontinue playing and the bassoon to carry on, the fact would be noted only by those intimately acquainted with the written score.

It very frequently doubles with the bass-clarinets, the cello or the trombone in sustaining tones. This doubling, while giving the needed assistance in added strength, is so unobtrusive as to elude special notice. The listener is rarely conscious of the many helpful bits that the bassoon accomplishes in the way of softening a tone that might otherwise be strident or edgy, in bolstering up a weak portion in the range of another instrument or in adding staccato impetus to a low voicing whose effect otherwise might be weak or vacillating.

But, granted that the writer of orchestral music can depend implicitly upon the bassoon for assistance in all these respects, what about its own personal singing? It is not always submerged tonally to the furtherance of another's advantageous utterance. Indeed, throughout its best orchestral range:



it is a masterful exponent of tone color. Within this scope of vocal activity it is capable of depicting emotions which may vary in nature from humor to dignified and stately melodic song. Its clowning propensities in staccato passage in its deepest register have been utilized by many composers since the days of Haydn who was one of the first to discover this thoroughly humorous possibility in its enunciation. Not only may it depict humor through staccato passage work but also through technical manipulation, as manifested in the bassoon



ARTHUR OLAF ANDERSEN

cadenza by Deems Taylor in his *Alice In Wonderland Suite*, "Through the Looking Glass":



Note the range displayed in this subtle expression of humor.

Then, again, the bassoonist is called upon to exhibit a rare technical proficiency as well as a proper observance of tone color. Again notice the half tone trill on low F sharp which in this instance is becomingly ludicrous.

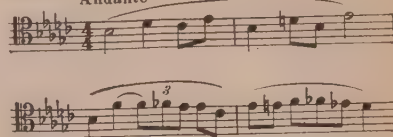
Another mood into which it can assert itself is typified in Grieg's *Allegretto Pastorale* from the "Peer Gynt Suite":



Here we note a singular light-heartedness, a lyric flow, to which the bassoon gives outlet with an ease of manner that may be duplicated but cannot be excelled by the cello.

In the following passage from Igor Stravinsky's "Suite de L'Oiseau de Feu," the Berceuse movement:

Ex. 10 Andante



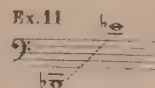
a dignity is lent to the bassoon utterance, which exhibits another phase of its many-sided possibilities. This high melodic opening solo is immediately answered antiphonally by another woodwind with which the bassoon duets in most intriguing fashion, the colors of the two instruments blending into a tonal stream of great beauty.

It would be impossible in the space of a short article to begin to mention the many individual uses of the bassoon. Any of the classical work for orchestra from the days of Beethoven to the present is replete with quotable examples of bassoon literature both in solo and ensemble manifestations. This instrument plays a most important part in the general well-being of the symphony orchestra because of its imitative ability, its ensemble assistance and its solo possibilities.

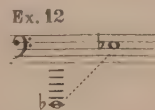
The Double-Bassoon

THE DOUBLE-BASSOON or *contrafagotto* is also a descendant of the old Bass-Pommer family. Its development was attendant upon the metamorphosis of the regular bassoon which it followed, once the success of its smaller brother was firmly established. The experiments in the development of the larger instrument were interesting but were somewhat fraught with disappointments until Heckel of Germany finally brought it to its present state of perfection. In all the experiments, before success was attained, the object appeared to be to produce a voice of the bassoon quality which, like the double-bass of the strings, would sound an octave lower than its baritone relative. This was finally accomplished through the use of a wooden pipe, sixteen feet in length, which was bent back four times upon itself. It has a metal bell which curves downward from its impressive height. The crook with the double-reed mouthpiece is similar to that of the smaller instrument. The mechanism of the two instruments is practically the same so that a bassoon player is usually capable of performing upon the larger instrument, although in most instances a performer who specializes upon the double-bassoon is permanently engaged to play this instrument by a well established orchestra.

The written range of the double-bassoon



actually sounds an octave lower:



The extremes of the range of this instrument, the four chromatic tones at the top

(Continued on page 363)



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



Music in the Classroom of the Problem Child By WILLEM VAN DE WALL, Mus. Doc.

BUREAU OF MENTAL HEALTH, PENNSYLVANIA STATE WELFARE DEPARTMENT, PHILADELPHIA CITY BUREAU OF MUSIC, COMMITTEE FOR THE STUDY OF MUSIC IN INSTITUTIONS, TEACHERS COLLEGE, COLUMBIA UNIVERSITY

Dr. Van de Wall, the well-known specialist in the use of music with abnormal and subnormal minds, tells of that which should be of great interest to every teacher.

IN DAYS NOT passed as yet skill in singing or instrumental playing is often regarded as a sufficient qualification to succeed as a music teacher. Happily for both teachers and pupils it is realized more and more that in order to qualify as such instructors one must possess, besides skill in a musical art, pedagogical technic, which means an ability to make one's own knowledge the property of others.

To be an effective music teacher of a so-called special class one should command, in addition to a musical and a pedagogical technic, a practical insight and working theory (bearing on the musical work to be undertaken) as to the particular nature, handicaps, possibilities and needs of the children of such classes. In working out a practical music program for the "special classes" made up of the so-called "retarded, deviating or problem children," four factors have to be taken into consideration.

Factors to be Considered

FIRST MUST be considered the type of children who are sent to these classes for special care and instruction, second, the constructive part music may play in their treatment, third, the type of music which has to bring about the desired results, and, fourth, the personality of the teacher.

One thing all these children share in common is that they cannot get along in the regular class. This may be accounted for by lack of normal progress in the subjects of instruction or by unusual, undesirable conduct not leading to work but to upheavals in the class order by such widely divergent ways of behavior as chronic day-dreaming and disturbing noisemaking.

At any rate, these children have had to be taken out of the regular classes, where they impeded the normal progress, for their own sake as well as that of the class. Thus they have suffered their first public defeat by being transferred to the special class and so being marked as failures. In all work with special class children we have to remember not only that most of these children are well aware of their demotion but that many of them resent it deeply, and all of them suffer more or less from the evil effects of this knowledge.

Main Objective of Special Class

ONE OF THE first objectives of special class work is to help the children overcome this sense of defeat through very simple tasks in which they can be successful. There is nothing so paralyzing as being aware that one cannot do anything. The special class works for "success" as an object, and its music should be a big help to this.

Personality studies made of each participant in such a class have revealed that all of its members are working against heavy odds, that virtually no child is a problem child because he can help it, because he wants to be so sleepy, boisterous, indolent, slow or had. In every case there is a chain of unhappy circumstances conspiring against him which drives the child to the state of inefficiency that holds him back. His life has a tragic side. He deserves sympathetic succor. Music, the comforter, if applied as such, can be made one of his best friends.

Emotional Instability

TWO MORE links remain to be discussed. The first one of these is that of difficulties and weaknesses in the emotional make-up of the personality. Some children show clearly they are victims of peculiar moods. They incline to be sad when others are gay, or obstinate when there seems to be no reason for it. They profess to have no interest in what one would "swear" they showed great interest in as recently as five minutes ago. They may tell peculiar "fibs," or be upset when everybody is quiet, laugh when there is no apparent reason for rejoicing and cry when there is no noticeable reason for unhappiness.

Moreover these are inattentive and go into a tantrum or rage when taken to task. They are at times seemingly unmanageable. We learn today to appreciate that these children are tormented more than any other type of handicapped child. They are often subjected to haunting fears and paralyzing feelings of insecurity. They are misunderstood and therefore their ills are aggravated by the very acts of good will intended to bring them relief.

Some of these children are quiet, inconspicuous dreamers, others the last word in boisterousness and mean conduct. How fortunate that they invariably like music! It seems to give them an emotional reassurance and a concrete expression to their desire for action.

The fourth destructive factor inimical to happy childhood is the lack of that place called by the poet, "Home, Sweet Home!" If that harbor for the soul is failing, not so much on account of material premises but on account of the lack of love, interest and care on the part of those who assemble under its roof, then the chain of degrading circumstances is complete and the child is liable to come to school at any time a physical as well as a mental and social wreck. If such a child enters the classroom without having had plenty of rest and a proper breakfast—having already suffered at daybreak from a many-cornered fight—if his coat has no buttons, if he spells poorly and mistrusts his school-

mates and his teacher—let us not wonder at it nor blame him.

What the Special Class Offers

WHAT THE special class has to give the problem child is a peaceful setting for his efforts to find a congenial place in the world. It has to grant him an experience of restful coziness, security and true comradeship, inspiring happiness. A proper musical program will go far to add to the special class these spiritual elements.

In summary, the special music program ought to provide, like any other subject of the special course, for:

- a. A general sense of well-being.
- b. A desire to participate with the feeling, "I can do it."
- c. Subject matter which is so interesting that the child cannot resist the temptation to pay attention to it.
- d. A teacher inspiring confidence and affection.
- e. Pleasant associations with the children of the class.
- f. Inspiring teamwork.
- g. A growing conviction that the class hours are some of the best and happiest of the whole day and week.

This means that music as a subject constitutes in the special class a medium rather than a goal in itself. The perfection of the technic of music is of secondary importance. The first objective of its use at all is to comfort and to inspire, and this is music's first and last mission to humanity at all times.

Sight-reading, theoretical, vocal, instrumental and appreciative programs of an ambitious type are out of place in the special class. Anything which quenches the spirit should be taboo. Technical music development is used too much anyhow in certain educational quarters as a pedantic whip and kill-joy. Music ought always to mean the unburdening of the self, self-projection, whether the self is five or fifty years, chronologically speaking, seven or seventeen years, psychologically.

Socializing Force

MOREOVER, music should be used as an informal means of socialization. The ideal program of the special class should allow from thirty minutes to one hour for a full day's session for various types of musical activities reasonably distributed over the day's curriculum. Fifteen to twenty minutes should be the average period of concentration on one particular subject. These subjects may be conveniently subdivided as follows:

1. *Rhythmics*
 - a. Floorwork: primary expression through the whole body.
 - b. Band work (instrumental): localized expression through arms, hands

and fingers; so-called toy symphony or rhythm band.

2. Vocalization

- a. Without meter or tonal story-telling.
- b. With meter but without tonal recitation of poems.
- c. Meter and pitch: song (recitation).
3. *Appreciation*, through listening.
4. *Dramatization*, utilizing material technic obtained under headings 2 and 3 for the participation in plays, which again demand the physical, mental and social participation of the child.

5. Creation

- a. Building of instruments—crafts.
- b. Making of poems, tunes, plays.

Rhythmics

BECAUSE they form the most natural and direct forms of children's response to musical stimuli, rhythmics are of importance. From skipping on to the entire body is used rather than specialized parts of it such as the throat or fingers.

Dependent upon circumstances, this may consume from five to ten minutes. More or less vigorous floorwork never to precede singing, but to follow or to come as a break between actual subjects demanding prolonged period of bodily rest.

Free jumping around to the strains of piano or phonograph according to fancy is for many a child a heavenly relief from prescribed patterns of art expression as well as from mere rest. This leads by itself to hopping and skipping to time, or rhythm.

Let us no longer speak of the "toy phony" but use a more dignified and useful name, that of percussion or rhythm orchestra or band. Let us bar all elements like whistles, flutes, imitation phones and consider one drum, three angles, three tambourines, two cymbals, four castanets, four rhythm clogs or sticks and about six rhythm sticks—approximately proper instrumentation to omit rattles, sets of bells or clatter-toms and all contraptions giving infinite sounds and making arrhythmic.

Let us, particularly in the special class, not trouble our children with more complicated systems of written notation, but keep them happy and make them effective players by getting them accustomed to hearing and playing rhythmic patterns and so instrumentalize their phrases. We may also abolish the so-called child conductors who are not real leaders.

(Continued on page 327)

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS" DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

for Classical Music?

I have been teaching several years and tried to interest my pupils in music. But in this I have failed. This is the majority prefer "pop music," as do the pupils' parents. I have lost many good pupils because I did not teach the "pop" music. What would you advise teachers in this town will go from house to house giving for fifty cents, teaching and at the same time get a list of pupils, on a "C. O. S."

—T. C. D.

A teacher will send the pupils to "trash," whatever the decision is a proceeding. lowers her and that of her profession, however, plenty of bright and music which is of good quality with teaching, such as the *First Second Waltz* by Benjamin F. Hitz, *Pastorale*, Op. 174, by F. Hitz, *Serenade*, Op. 29, which will like, if it is properly prepared a list of such pieces, of all give selections from this list is in alternation with the older as the works of Bach, Haydn. Many times you will find a to like the higher types of becomes familiar with them. price up to a respectable level. se a few pupils in the process, ly you will gain the reputation high-class teacher whose in- really worth while; and you better class of pupils gravitates in that direction.

and Saxophone Study

come to me the other day a man who is twenty years began lessons only eighteen ago. He has now finished h grade of the "Standard Course." Do you think he pressed rapidly, figuring that employed till six every day, takes a half-hour piano les- week and also is studying phony? ambition is to become a n at least one of the two in- is. What piano music would se his studying next? Should n with the next grade, take r outside material, such as r some correspondence course need players? Do you think d old to become a good musi- On what instrument would se him to specialize?—L. B.

g men must certainly possess lity to advance as rapidly as in so short a time. Since he the "Standard Graded Course" lly it would seem wise for him with it through the remaining n he should have an excellent for advanced work. l the essentials of a pianist's re involved in this Course, it ftable to introduce occasionally mentary material, such as stu- amer and Clementi, some so- laydn, Mozart and Beethoven, odern pieces by such composers ell and Debussy orchestral instrument he may will be greatly helped by his since this involves facility in he two principal clefs and also e become familiar with all kinds

of compositions in their entirety instead of only a single orchestral part. I therefore strongly advise him to concentrate upon his piano study for which he evidently has decided aptitude and to regard his study of the saxophone as a side issue.

A Mature Piano Student

I am an advanced student of composition, but a poor pianist. Since I am twenty-seven years old, it is rather too late to take piano lessons again!

Would you advise me to take up piano by correspondence? I have studied by myself Tobias Matthay's "The Act of Touch," and believe that, in understanding his principles, I would be able to play well. But it is difficult to understand and practice them without any demonstration.—S. G.

There is nothing so beneficial for a piano student as personal lessons with a reliable teacher. I advise you to go on with such lessons, since, with your theoretical background, there is no reason why, with sufficient study, you should not become a good player.

But if you prefer to go on by yourself, I suggest that you study the books of Mathews' "Standard Graded Course," beginning with the one of the ten books which best fits your present status. There are plenty of directions in this Course as to how each assignment should be studied.

A shorter and clearer book by Matthay is his *First Principles of Pianoforte Playing*. The first twenty-six pages of this little book contain an excellent summary of his ideas on the subject of touch.

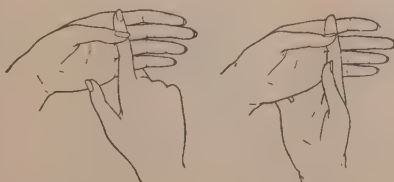
Increasing the Hand Stretch

Is it possible for an adult to increase the stretch of the hand as it is for a young person, especially when the older person has neglected practice for a number of years?

—I. B.

Early and continuous training is of course an important factor in hand development, just as in learning a new language. By the age of twenty-five or thirty one's hand formation is pretty well fixed and cannot be greatly changed.

Nevertheless, much may be accomplished by proper exercises. Daily massage, in which the fingers are rolled about and mildly stretched apart, is valuable. A pupil may be taught to massage one hand by the other in such ways. An excellent exercise is to hold the left hand out flat, with fingers close together. Placing two consecutive fingers of the right hand astride these outstretched fingers, rotate the right hand from left to right, as far as it can go in either direction, as in the following illustrations:



TO LEFT

TO RIGHT

By treating the pairs of adjacent fingers of each hand in a similar manner, the finger stretches should gradually increase.

These massage movements may well be followed by a series of five-finger exercises on the diminished seventh chords, such as these:



which should be played with both hands and transposed to begin on each key, in chromatic order.

Remember, however, that the chief danger of stretching exercises is in stiffening the wrists, which must be guarded against with great care. To follow expansion exercises by others in very close position, such as the following:



is one effective remedy.

Learning the Notes

I have a pupil ten year old who has been studying piano about two years. She says she does not know her notes. Instead of having her attempt to play the music assigned, I have been taking up her whole lesson period explaining the location and value of notes, but to no avail as yet. Can you suggest a course to follow?—R. A. L.

Spend a considerable part of each lesson period in preparing the assignment for the following week. Go over at least any questionable passage, having her play the part for one hand while you play that for the other. Afterwards play for her parts or, perhaps, even the whole of the new lesson.

In this way she will acquire in advance the proper ideas of notes and rhythm, and will not blunder along, piling up mistakes. Assign only as much as can be thus prepared.

Sight-reading of duets, played with you at each lesson, ought to furnish additional help.

Studies, and the Metronome

(1) Do you think the Theodore Presser Books for Piano are sufficient in themselves, or should they be supplemented by something—and if so, by what? I have reference to the first three books.

(2) I have one pupil who is more than half way through the New England Conservatory Course and two-thirds through the Hanon, "The Virtuoso Pianist." She is also studying the Köhler Sonatines. Is that fair work for a child twelve years old, with only one hour's practice a day? What further do you suggest?

(3) In what grade do you consider the use of the metronome necessary and where may I obtain one? MRS. H. H. K.

(1) The Presser books contain all that is really necessary during the grades which they represent. Every young pupil, however, is stimulated by a "new piece," especially if it has an attractive title page, so that it is wise to introduce such a novelty from time to time. If a piece of the proper

grade is thoroughly learned and memorized the pupil thus starts to build up a repertoire that may be kept constantly "on tap."

(2) The pupil seems well advanced for one of her years. Apparently she is ready for the first book in the series "Studies in Musicianship," consisting of selected Heller studies edited by Isidor Philipp (Presser Company). These studies emphasize the element of interpretation as well as of technic and are therefore of especial musical value.

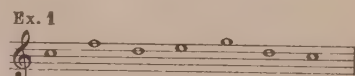
(3) The metronome is helpful whenever a pupil is uncertain or careless in the matter of tempo or rhythm. With pieces, it should be used sparingly; but it may well be employed to regulate finger exercises. Probably the second or third grade is early enough to introduce it, since in the first stages of piano study it may confuse the pupil and thus do more harm than good. Metronomes may be procured directly from the Presser Company.

A Slow Reader

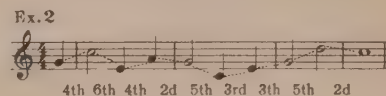
I have a pupil who can memorize her pieces easily, but, when she reads notes and plays them at the same time, she has to look down at the keys to find them. Consequently she doesn't progress very rapidly. She says she does this because she is afraid of striking the wrong note. I give her a certain amount of ear-training at each lesson. What can I do to break her of this habit? —E. M. G.

What you describe is a fault in the right direction, since it is much better for the pupil to read carefully, even if very slowly, than to rush along regardless of consequences.

She must be taught, however, to read intervals rather than individual notes. Show her how to recognize and locate the simple intervals—seconds, thirds, fourths and on up to octaves—and to find these intervals without looking at the keys. Let her learn the span of each interval by playing its consecutive notes as you ask for them. For instance, beginning with C, you may tell her to play up a fourth, down a third, up a second, up a third, down a fourth, down a second, while she finds the following notes:



Let her also play melodic progressions



naming each interval as she sounds it.

Such training will teach her to think how far apart the notes are and how far the fingers must reach to produce the proper interval. Similar work should be done in the bass clef, with the left hand.

Supplement this process with plenty of sight-reading, especially by playing duets with her. Be sure, however, that these duets are simple enough for her to keep time, even if the tempo is very slow. You might begin with Wohlfahrt's little pieces for teacher and pupil, Op. 87.

A Master Lesson on the Famous "Fantasia in C Minor" of John Sebastian Bach

By the Eminent Russian Piano Virtuoso

MARK HAMBOURG

JOHN SEBASTIAN BACH was born at Eisenach on March 21st, 1685, and died in Leipzig on July 28th, 1750. It was said of him by Schumann that "music owes almost as great a debt to him as a religion owes to its founder," and there is no doubt that the estimate of his importance in the history of music tends ever to increase as the output of his creative genius becomes more and more familiar to the musical public of the world.

During his lifetime Bach ranked as the greatest performer of his day on the organ and used to make concert tours each year in various cities of Germany to demonstrate his superlative playing of that instrument, as also of the clavichord. His compositions and improvisations on both instruments were also regarded as supreme achievements, and justly so. Yet scarcely forty years after his death his name had already become a mere tradition and his works were practically forgotten and unheeded. It was to Mendelssohn that we chiefly owe the credit of reviving interest in Bach's music. Mendelssohn gave a performance of Bach's Passion music according to "St. Matthew" in Leipzig in March, 1829, which aroused so much enthusiasm that it succeeded in turning anew the admiration and attention of the musicians of the day to those masterpieces of Bach, which had lain neglected for over a century. Thus they were restored eventually to their supreme position in the literature of music.

The Figure against the Sky

THE FIGURE of Bach is for many reasons an outstanding landmark in musical history. This is true, first of all, because, while his initial compositions were instrumental and kept within the spirit of that form of music, he eventually turned his creative genius into every branch and medium of expression and expanded all he touched with an independence and progressiveness of outlook which only a bold and original master mind could have engendered.

Musicians generally single out his masterly counterpoint for their particular admiration, and there is no doubt that his achievement in this kind of composition has never been surpassed. But though we stand amazed before the inimitable dexterity with which he was able to weave the innumerable parts of his music, still, the perfect harmony of the architectural structure of his compositions is even more remarkable.

Within his absolute sense of form he shows an imagination, a power, and an inspiration which is astounding in its fertility. His whole musical equipment, melody, harmony, technical development, all seems to be directed by certain severe laws of form and yet within these laws it is animated and made intensely virile by the richness of the musical ideas pervading it. Thus his compositions, though formal in their construction, are able to express inexhaustible meaning and innumerable varieties of conceptions. Therefore those who make a serious study of Bach's works find an irresistible attraction in the strength and unity of his musical idiom, coupled with that formality of design which stamps his art as truly classical in the highest sense of the word. In them form becomes eloquent as in a cathedral.

Equality of Fingers

BACH ALSO exerted great influence on the technic of the piano. For until his day the thumb had not been employed at all upon the keyboard in playing. But he stood out firmly as an innovator and evolved his own system of fingering, the main principle of which was the equal development of all the fingers. By his insistence on this point, he laid the foundation of the modern school of pianoforte technic.

The piece we are considering today is a short *Fantasia in C minor* written by Bach for the clavichord, and as such well suited for performance on the modern pianoforte for which it sounds most effective. The present edition of the *Fantasia* is taken from an old one which appeared under the auspices of C. F. Peters, and which was in its turn obtained from a copy of the work which existed in the collection of J. P. Krebsners. The *Fantasia* shows the unmistakable stamp of its composer's most dignified taste.

The work opens with a majestic main theme which should not be played too fast. A proud stateliness must pervade the music, and it should be performed very rhythmically, with much expression. The continuously recurring staccato triplet figures which appear throughout the work in both hands should be played with not too much lightness of attack, and with a stiff wrist staccato. This stiff wrist movement will ensure a certain weight being given to these figures, in keeping with the character of the music.

In *measure 1* there is a passage in sixteen note triplets in the left hand, starting just after the second beat of the measure. This passage must be brought out. In *measure 4*, also in the left hand, there are four eighth notes commencing on the first beat, namely, A flat, G, F and F sharp, which should ring out melodiously.

The Emerging Eighth Notes

PROCEEDING to *measure 7*, an E flat eighth note will be found in the bass on the first half of the fourth beat; this is more easily taken by the first finger of the right hand than by the left hand, as it is written. At *measure 9* there begins a continuous triplet figure in the right hand which goes throughout *measures 9 and 10*. This figure must be negotiated with a rotary wrist movement, slight

accents being given on the first notes of each triplet, and the whole tenor of the music here should be tranquil and serene.

In the bass part still in *measure 9* there is an eighth note proceeding upwards on the second half of the second beat, and another on the first half of the third beat, namely, E flat-F. These eighth notes must merge melodiously yet dreamily from the rest of the music. Thus also, in the same *measure 9*, the eighth note proceeding downwards on the second half of the last beat, to the one on the first half of the first beat in *measure 10* (E flat-D) must be treated in a like manner. The similar eighth note progressions in *measure 10* rising from D to E flat on the second half of the second beat, and first half of the third beat, and descending from E flat to A flat at the end of *measure 10* and the beginning of *measure 11* must all be played with an intensity of expression.

Up-going Triplets

A CRESCENDO can be made on the up-going triplets in the right hand in *measure 11* starting on the first beat of the measure and returning to *pianissimo* at the end of the second beat. The music should swell a little again on the third beat of *measure 11* but die down with tenderness at the end of the measure. The melodic eighth notes in the treble in the middle of *measure 12*, starting on the second half of the third beat with C and proceeding to B flat and thence to A flat, must be stressed, and similarly in *measure 13* the three first treble eighth notes, G, A flat, and G, must be made prominent while the succeeding measures must continue with energy and brightness till, at the end of *measure 16*, the first part of the *Fantasia* draws to a spirited close. This section of the piece is repeated from the beginning.

After the repeat, the second portion of the composition commences at *measure 17* with renewed freshness and zest. On arrival at *measure 19* the sixteenth note triplet figures in arpeggios in both parts, succeeding one another in continuous progressions, should be played as if two voices were conversing playfully together, one asking questions, the other answering.

This graceful musical conversation continues throughout measures 19, 20, 21, 22, 23 and 24, but ceases in

measure 25 when the rotary figures noted already in *measure 9* but this time in the bass and *sim.* These figures must be executed the same rotary action of the *measure 9*, only here it is the *measure 9*, which operates whereas in *measure 9* was the right one.

The spirit of the music in *measures 25 and 26* must be one of tranquil serenity; and the note progressions, up a tone, and down a tone, as in *measures 9 and 10* (in the treble part) must be brought with significant sweetness. The note progressions continue in *measures 26 and 27*, ceasing only in *measure 28* must all be emphasized.

In *measure 27* there should be a crescendo in the first half of the measure and a diminuendo in the second half. A D flat at the end of the sixteenth triplet on the last half of the first beat of the bass of *measure 27* is more easily taken by the first finger of the right hand in conjunction with the F eighth note it already holds with the fourth finger. Again the D flat sixteenth note ahead by two notes in the bass of *measure 28*, should be similarly struck by the first finger of the right hand. For this *measure 27* occurs a high bass triplet at the end of the third beat, again this F appears as the sixteenth note in the fourth beat. High F's should also be taken by the hand.

Change of Hands for Smoothness

THE BASS G eighth note of the fourth beat in *measure 28* is struck by the right hand as it is in the music, but the following measure in the bass clef on the first beat of *measure 28*, though written for the right hand is better taken by the left one. The D flat sixteenth note on the same beat of *measure 28* and the A flat and G which are written in the treble of the left hand part, should be played first, third, and again first finger of the right hand. This change of hands attests smoothness of execution.

The figure in *measure 29* should be *pianissimo* and the tempo be slightly ened, and, in *measure 30*, a crescendo should arise only to die away at the end of that measure. We find in *measure 32* a new disjointed sixteenth figure which produces an impatient utterance, while in the middle of *measure 33*, on the third beat, the sixteenth note in the right hand is accented, and again the F sharp on the fourth beat in a similar position is emphasized.

In *measure 33* the ascending note triplet scale in the treble should be ascending arpeggio in G should be very rhythmically, and a little should be made in the end of the measure in the short descending passage which can, though this is optional, be in octaves. The initial theme is in *measure 34*, very proudly, with phasis. In *measure 37* there is a lovely descending triplet passage of sixteenth notes on the third beat of the measure in the treble, to which must be added an atmosphere of reflectiveness. The music was somehow communicating

(Continued on page 329)



FREDERICK THE GREAT AT THE "COURT" OF JOHANN SEBASTIAN BACH

PICKANNINY CAPERS

F. A. CLARK

A bit of syncopation. Grade 3.

Animato M.M. ♩ = 108

The musical score for "Pickanniny Capers" is written for piano in 2/4 time. It begins with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked "Animato M.M. ♩ = 108". The score includes various musical notations such as triplets, syncopation, and dynamic markings: *ff* (fortissimo), *mp* (mezzo-piano), *p* (piano), and *sf* (sforzando). There are also performance instructions like "Fine" and "rall." (rallentando). The piece ends with a double bar line and the marking "sf D.S. al Fine".

THE BUSY BEE

Requiring deft execution and some independence. Grade 3.

Briskly M.M. ♩ = 126

JAMES H. ROO

The musical score for 'The Busy Bee' is written for piano in 4/8 time, marked 'Briskly M.M. ♩ = 126'. The key signature has two flats (B-flat and E-flat). The score consists of eight systems of two staves each. The first system begins with a treble staff marked *mp* and a bass staff marked *marcato*. The second system features a *cresc. poco a poco* marking in the treble and *sempre marcato* in the bass, with a *mf* dynamic in the treble. The third system includes *mf* and *dim.* markings in the treble, and a *p* marking in the bass. The fourth system has a *mf* marking in the bass. The fifth system features a *p* marking in the treble and *mf* in the bass, with a *dim.* marking in the treble. The sixth system has a *mf* marking in the treble and *mp* in the bass. The seventh system has a *dim.* marking in the treble and *pp* in the bass. The eighth system has a *pp* marking in the treble and *pp* in the bass. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fingerings and articulation marks.

played gracefully and in
free time. Grade 3.

APRIL MORNING

WALTZ

FRANK H. GREY

Tempo di Valse M. M. ♩ = 63

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mp* (mezzo-piano) and *ratt.* (rattentato).

Second system of musical notation. Treble and bass staves. Dynamics: *p* (piano). Includes fingerings 2 and 1.

Third system of musical notation. Treble and bass staves. Dynamics: *p* (piano) and *f* (forte). Includes first ending bracket.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte). Includes first ending bracket, *l. h.* (left hand) marking, and *2d to Trio Fine* instruction.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte).

Sixth system of musical notation. Treble and bass staves. Dynamics: *p* (piano). Includes first ending bracket, *ri-tar-dan-do* lyrics, and **D. S. al Trio* instruction.

IO
Cantabile

Seventh system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte). Includes fingerings 3 2 4 3 and 3 2 1 3.

Eighth system of musical notation. Treble and bass staves. Dynamics: *p* (piano) and *mf* (mezzo-forte). Includes *riten.* (ritardando) and *ritard.* (ritardando) markings.

A very showy number; an idealization
of a popular rhythm. Grade 5.

JUDY HUMORESQUE

FRANKLY

Allegretto moderato

p

pp

mf

dolce

cresc.

ma cresc. subito

f

D. C.

**D. C.*

D. C.

here go back to the beginning and play to *Fine*; then play *Trio*.

SILVER SLIPPERS

Flowing and melodious. Grade 3.

M. L. PREST

Valse lento M.M. $\text{♩} = 63$

The musical score for "Silver Slippers" is written for piano and bass. It begins with a key signature of two flats (B-flat major) and a 3/4 time signature. The tempo is marked "Valse lento" with a metronome marking of 63 quarter notes per minute. The score is divided into eight systems, each containing a piano (p) and bass (b) staff. The music is characterized by flowing, melodious lines. Dynamics include piano (p), mezzo-forte (mf), and forte (f). There are also markings for "a tempo" and "ritard." (ritardando). The score ends with a "Fine" marking.

a tempo

rit. *mp*

p *ritard.* *pp*

Poco piu vivo

mp *leggiere*

ritard. *D.C.*

MARCH OF THE AUTOMATONS

resting study in touch. Grade 3.

CARL WILHELM KERN, Op. 606, No. 2

Tempo di Marcia M.M. ♩ = 108

mf *cres* *cen* *do* *dim.*

mf *cres* *cen* *do* *Fine*

D.C.

WHISPERING VOICES

A graceful drawing room number. Grade 4.

G. N. BENS

Andante affettuoso M.M. = 60

The musical score is written for piano and features two systems. The first system is marked 'Andante affettuoso M.M. = 60' and includes dynamics like *p*, *f*, *cresc.*, and *dim.*. The second system is marked 'Trio' and includes dynamics like *p*, *f*, *cresc.*, and *dim.*. The score features various musical notations including notes, rests, and fingerings. The key signature is one flat (B-flat major) and the time signature is 3/4. The piece concludes with a 'Fine' marking and a 'Trio' section.

CLASSIC AND MODERN MASTER WORKS

Impassioned number in modern style.
Original piano piece. Grade 5.

REVERIE D'AMOUR

FRANZ DRDLA, Op. 192, No. 1

Moderato M.M. ♩ = 72

The musical score for "Reverie d'Amour" by Franz Drdla, Op. 192, No. 1, is presented in a single system. The piece is in 3/4 time and begins with a tempo of Moderato (M.M. ♩ = 72). The score is written for piano and features a variety of musical notations including treble and bass staves, notes, rests, and dynamic markings. The piece is in G major and consists of 108 measures. The score includes several sections with different dynamics and tempos, such as "p a tempo", "p poco più mosso", "agitato", and "a tempo". The piece concludes with a Coda marked "D.C.".

Key markings and features include:

- Tempo:** Moderato M.M. ♩ = 72
- Dynamics:** *cresc.*, *f*, *p*, *ff*, *p poco più mosso*, *p*, *cresc.*, *agitato*, *p*, *cresc.*, *a tempo*, *rit.*, *f*, *dim.*, *rit.*, *D.C.*
- Tempo Changes:** *p a tempo*, *p poco più mosso*, *agitato*, *a tempo*
- Structural Markings:** *Last time to Coda next page*

Allegretto M.M. = 108 L. van BEETHOVEN

molto dolce

molto cresc. **ff** *p dolce*

Fine *dolce con espress.*

pp poco rit.

a tempo *espressivo* **f** *pp poco rit.* *espressivo* **D.C.**

JOHANN SEB. BACH

Not to be played too fast

semi staccato

Not to be played too fast
semi staccato
f Bring out Left Hand
f meas. 3
f meas. 5
f meas. 6
f meas. 7
f meas. 8
f meas. 9
f meas. 10
f meas. 11
f meas. 12
f meas. 13
f meas. 14
f meas. 15
f meas. 16
f meas. 17
f meas. 18
f meas. 19
f meas. 20
f meas. 21
f meas. 22
f meas. 23
f meas. 24
f meas. 25
f meas. 26
f meas. 27
f meas. 28
f meas. 29
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f meas. 253
f meas. 254
f meas. 255
f meas. 256
f meas. 257
f meas. 258
f meas. 259
f meas. 260
f meas. 261
f meas. 262
f meas. 263
f meas. 264
f meas. 265
f meas. 266
f meas. 267
f meas. 268
f meas. 269
f meas. 270
f meas. 271
f meas. 272
f meas. 273
f meas. 274
f meas. 275
f meas. 276
f meas. 277
f meas. 278
f meas. 279
f meas. 280
f meas. 281
f meas. 282
f meas. 283
f meas. 284
f meas. 285
f meas. 286
f meas. 287
f meas. 288
f meas. 289
f meas. 290
f meas. 291
f meas. 292

triplets predominate in this
trills and other ornaments must
a triplet form or accent, as in :-

Musical notation for exercise c) on a treble clef staff. The melody consists of a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the first seven notes, and a fermata is placed over the final C4. The bass line consists of a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. A slur covers the first seven notes, and a fermata is placed over the final C3.

f) Trill in triplets, as in C

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octave technique must be
the brilliant fortissimo in the
sures.

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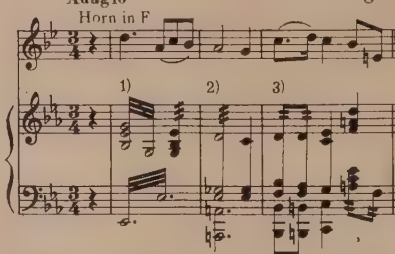
Chords to be Played "Tremolo."

Q. 1. In the first measure of the following

Ex. 1

Adagio

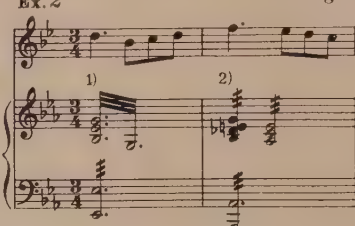
Reissiger



does the right-hand "tremolo" on the third beat also? 2. And in the first and second beats of measure two? 3. Is the left hand in the first measure of Ex. 1 played the same as the left hand in

Ex. 2

Reissiger



4. When a note is marked in the same manner as the notes in measure 2 of Ex. 2, are they not to be played in succession? This piece is played fairly slowly, but it would be difficult to play thirty-second notes in succession.—J. K., E. Cleveland, Ohio.

A. 1. Yes. 2. Yes. 3. Yes. 4. They are to be played similarly to the other chords.

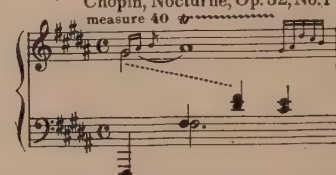
Chopin's Nocturnes, Op. 32, No. 1 and Op. 15, No. 1.

Q. 1. What is the correct method of playing measure number 40 of Chopin's Nocturne in B major, Opus 32, No. 1. The same measure occurs later again in the composition. Should the notes preceding the trill be made a part of the trill? Does the dotted line extending from G² treble to F² bass mean more than voice progression? 2. In Chopin's Nocturne, Opus 55, No. 1, measure 15, should the appoggiatura notes preceding the trill be made the beginning of the trill? If so, should the trill begin on the third beat?—G. E. C., Painesville, Ohio.

A. The edition now before me of the Chopin B major Nocturne, Opus 32, No. 1:

Ex. 1

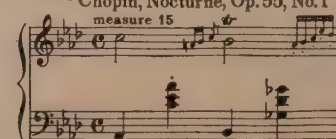
Chopin, Nocturne, Op. 32, No. 1



has no dotted line between the notes mentioned, but, instead, has a slur in measure 40 connecting the treble G² with the tenor E, on the fourth beat of the measure, for the purpose of indicating a brief melodic episode to usher in the return to the *tempo* of measure 41. Yes; the notes preceding the trill should be made a part of the trill; but the G² must be held for its two beats, while the trill is proceeding. The *acciacatura* B in the first beat is, of course, the upper note of the trill on A². The edition before me is by Rafael Joseffy. In Chopin's Nocturne, Op. 55, No. 1,

Ex. 2

Chopin, Nocturne, Op. 55, No. 1



it is an error to call the measure you indicate

"number 15"; it should be numbered fourteen. The piece begins with a *sis* (French *anacrouse*, from the German, *aufschlag*, the up-beat).

Ex. 3

Chopin, Op. 55

It consists of a note or two notes weak beat immediately preceding the note or accent at the beginning of the theme. A melody is usually composed of two or four measures multiples. An examination of this shows it to be very regular, in eights (eight measures). Thus it is to measure 72 (nine times eight) original theme is again ushered in anacrousis, on the last beat of the measure to proceed to a *finale* beginning on 73. The student will be amply rewarded by careful analysis of this opus with attention to its meter and rhythm.

The Simplest Form of Music—the mented 6 of Minor Mode.

Q. 1. What is the simplest form of music? 2. What is the simplest mode? 3. What must always be done with the degree of a minor scale? 4. What is the degree of the minor scale frequently? 5. Why is the major scale more than the minor?—I. R., El Paso, Tex.

A. 1. If by "simplest form" the most primitive form is meant, it must be rhythm, the beating of drums, cymbals, clapping of hands, etc. of feet, swaying of bodies. 2. After comes melody, simple songs of the dance tunes, marches, all based on simplest of airs, namely, the four all melody, the scale of that called the pentatonic scale. The scale (five tones) is represented by black keys of the piano, giving do, re, me, sol, la, the notes of the 3. It must always ascend to the eighth degree, or tonic, of the minor. 4. Bear in mind that the scale, minor, consisted of five tones (whole and two semitones (half steps). In the minor scale it was felt half-step, similar to the major, was between the 7th and 8th degrees; but were already two half-steps between 6-7; so, in order to have only two degrees was made sharp, the semitone occurring only between 2-3 and 7-8. Every one will agree that the major is "pleasant" or more satisfying than the minor. It is altogether a matter of custom and taste. Nearly all the great composers affectioned the minor, from Beethoven's "Fifth Symphony" down to Saint-Saëns' "Fifth Symphony" down to Saint-Saëns' Franck. While the major is bright and jolly, yet the minor is weirdly attractive, its wistful yearning. Nevertheless, it is of Beethoven's *Sonata Pathétique* arouse those emotions.

"Piedigrotta"?

Q. Can you give me some information concerning a piece called "Piedigrotta," the composer's name? My chief desire is to know who wrote it, and a few facts concerning its life. The only information I have is that the composition is that it is modern Italian modern Italian composer. Thank you. George J. S., Dorchester, Massachusetts. A. "Piedigrotta" (not "grotto") is a pound Italian word, made up of *pie* the Latin, *pes*, *pedis*, foot, and *grotta*, grotto, cellar. This "Piedigrotta, 192 is here given to a collection of songs Neapolitan popular type, published by Canzonetta, a firm of music publishers, Naples, Italy, issuing a monthly paper. The number in question is for the month of August, 1929. It contains twenty Neapolitan songs, by nine composers.

Age to Begin Study of Singing.

Q. I am a girl of fourteen. Just what age should I learn how to sing? Am I too young to learn in voice? If so, what should I do?

A. You should not begin to train voice until you are sixteen. You are in the "one in a thousand" whose vocal would not be injured by premature training, but the chances are that you would of the nine hundred and ninety-nine vocal possibilities might be damaged. Until you are sixteen, the best piano, *soffleggio*, harmony and the best music; these will be of the greatest value to you when you take up the study of singing seriously. Of course, you sing about the house quietly, and no screaming, no singing in chorus should not study singing until you are sixteen. "Safe blind, safe find."

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

WYN WALLACE

WHEN TWILIGHT IS NEAR

Adagio

KATE INSKIPP

Dear-est, one si-lent hour I
Some-times when day-light fades and

seek at close of day
eve-ning breez-es blow

And con-se-crate a prayer to you so far a-way.
They seem to hold that voice I heard so long a-go.

The peep-ing stars a-
Then hap-pi-ness is

bove look down with ten-der care but night holds no wel-come if you are not there.
mine tho' ab-sent you may be for dear-est I know you will come home to me.

Tempo di Valse

When shad-ows are fall-ing o'er land

and o'er sea And church-bells re-call-ing sweet mem-ries to

me with long ing I brush from my cheek one sad tear.

I love you and want you when twi light is near.

ff *ten.* *ten.* *p* *rall.* *pp* *rit.* *D.S.*

I'LL SING YOU A SONG

E. M. BYERS

ANNA PRISCILLA RIS

Allegretto *mp*

"I'll sing you a song, if

kiss me." said Lar - ry to Peg - gy one time, And don't you be ev - er for - get - in. I'm

think - in' of mak - in' you mine. A - way with your think - in' now, Lar - ry. You'r want - in' it all in

mf *ten.* *ten.* *ten.* *mp* *mp* *mf* *mf* *ten.* *rit.* *mf* *ten.* *rit.*

vance; and kiss - es you think are like ros - es. That grow on the bush - es by

O, then be my rose-bush a

mo-ment. Of ros - es I'll steal just a few. Or, if there's too man - y dear, lis - ten I'll

quick - ly re - turn them to you. Oh then it is steal - in' you'r do - in'. What mat - ters then man - y or

few. I'm a - lone and you ver - y well know it. And real - ly can't help what you do.

dim. *p* *pp rit.* *mp* *dim.* *p* *rit.* *mf a tempo* *ten.* *ten.* *mp* *dim.* *ten. mf* *rit. et dim.* *dim.* *l.h.* *ten. mf* *rit. et dim.* *mf rit. poco a poco* *mf* *mf rit. poco a poco* *mf* *mf a tempo accel.* *mp*

QUIPS AND QUIRKS

In the rhythm of a modern fanciful *Gavotte*. Grade 3

SECONDO

ALLENE K. B.

Animato M.M. ♩ = 108

Musical score for 'Quips and Quirks' in G major, 4/4 time. The score is for a piano and features a variety of musical notations including triplets, slurs, and dynamic markings. The first system includes a piano introduction with a triplet of eighth notes. The second system features a 'cantando' section with a melodic line in the right hand and a supporting bass line. The third system includes a 'slentando' and 'a tempo' section. The fourth system features a 'cresc.' section leading to a 'mp' section. The score concludes with a 'Fine' marking and a 'D.S.' (Da Capo) instruction.

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GRANDMOTHERS' POLKA

An original duet. the players have independant parts. Grade 2 1/2

HELEN L. CRAMM, Op. 31

Allegro M.M. ♩ = 108

SECONDO

Musical score for 'Grandmothers' Polka' in G major, 2/4 time. The score is for a piano and features a variety of musical notations including triplets, slurs, and dynamic markings. The first system includes a piano introduction with a triplet of eighth notes. The second system features a 'cantando' section with a melodic line in the right hand and a supporting bass line. The third system includes a 'slentando' and 'a tempo' section. The fourth system features a 'cresc.' section leading to a 'mp' section. The score concludes with a 'Fine' marking and a 'D.S.' (Da Capo) instruction.

* From here go back to *Trio* and play to *Fine of Trio*; then go to the beginning and play to *Fine*

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QUIPS AND QUIRKS

Animato M.M. ♩ = 108

PRIMO

ALLENE K. BIXBY

mf

slentando

a tempo

Fine

mp

cresc.

mp

mf

rit. D. S.

GRANDMOTHERS' POLKA

Allegro M.M. ♩ = 108

PRIMO

HELEN L. CRAMM, Op. 37, No. 3

f Heel, toe, a way we go!

f

Fine

D. C. al Fine

Fine of Trio

f

p

f

D. C. Trio *

On here go back to *Trio* and play to *Fine of Trio*; then go to the beginning and play to *Fine*

Prepare { Sw. Soft 8'
Gt. 8' & 4', *mf*, coup. to Sw.
Ch. Viola da Gamba to Sw.
Ped. Soft 16' to Sw.

MOON DAWN

RUDOLPH FRIM
Arr. for the Organ
Orlando A. Mansi

A very popular number.

Moderato M. M. ♩ = 108

Manuals

Pedal

Sw.
Ch.
Gt.
rit.
a tempo
Gt. add Sw. to Oboe
mf
to Gt.
Fine
Mod^{to} più v.
Gt. or Ch. 4' & 8' Flutes
mp
to Sw.

Sw. r. h. l. h. rit. Gt. D. S. molto rit.

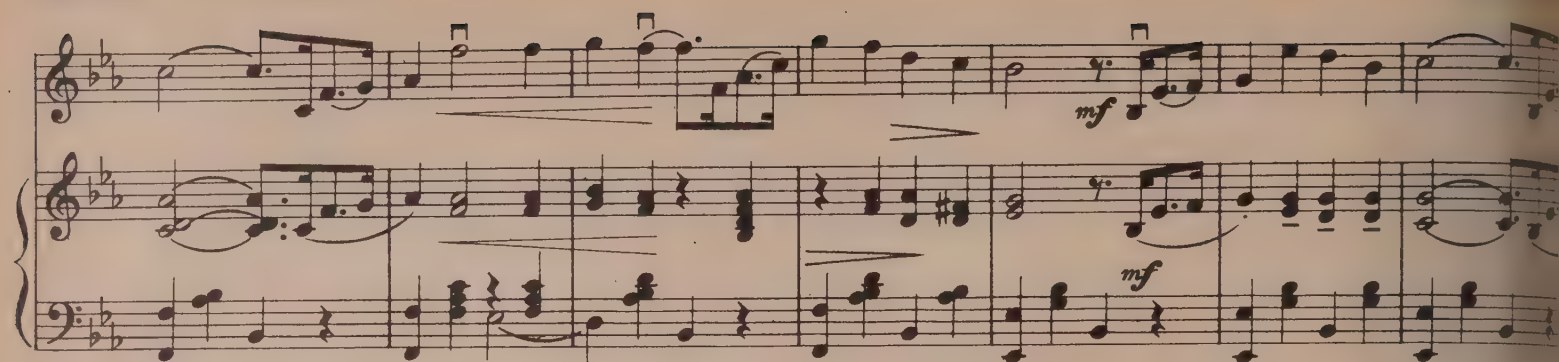
COMMUNITY GRAND MARCH

Tempo di Marcia M. M. ♩ = 116

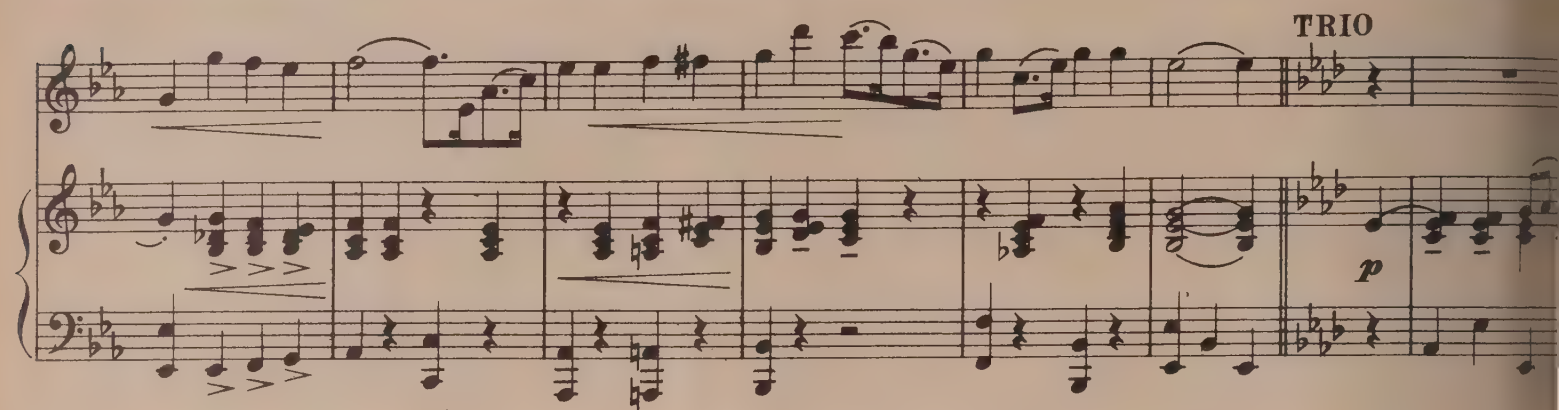
CARL WILHELM KERN, Op. 506

mf mf mf mf mf mf mf mf mf mf mf mf f mf f mf

1 2



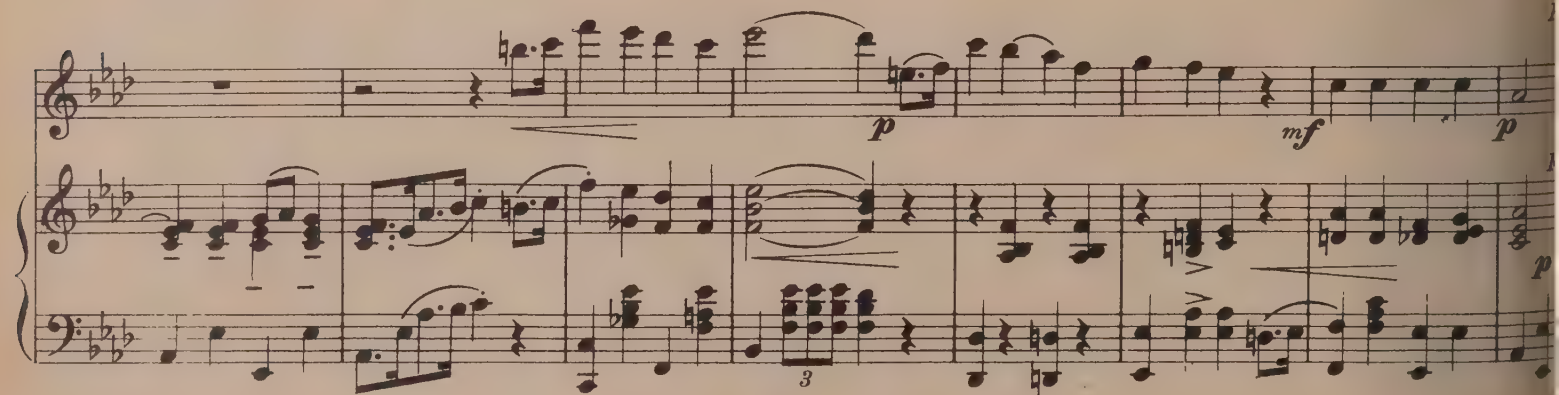
First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in both hands. Dynamic markings include *mf* (mezzo-forte) in both staves.



Second system of musical notation. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in both hands. Dynamic markings include *mf* (mezzo-forte) in both staves. The word **TRIO** is written above the vocal staff.



Third system of musical notation. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in both hands. Dynamic markings include *p* (piano) in the vocal staff and *mf* (mezzo-forte) in the piano staff.



Fourth system of musical notation. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in both hands. Dynamic markings include *p* (piano) in the vocal staff and *mf* (mezzo-forte) in the piano staff.



Fifth system of musical notation. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in both hands. Dynamic markings include *f* (forte) in the vocal staff and *mf* (mezzo-forte) in the piano staff. The word **D. C.** (Da Capo) is written at the end of the system.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

A CHEERFUL MOMENT

ELLA KETTERER

fine "cross hands" piece.

 $\frac{1}{2}$ Allegretto M. M. $\text{♩} = 72$

The musical score for "A Cheerful Moment" is a short piece for piano, written in 2/4 time with a tempo of Allegretto (M.M. 72). It is a "cross hands" piece, meaning the right and left hands play the same melodic lines but on opposite staves. The score is divided into 16 measures across 8 staves. The first four measures (staves 1-4) are marked *mf* and feature a series of sixteenth-note runs. The next four measures (staves 5-8) are marked *p* and continue the sixteenth-note pattern. The following four measures (staves 9-12) are marked *mp* and include a *cresc.* (crescendo) marking. The final four measures (staves 13-16) are marked *f* and conclude with a final chord. The score includes various fingerings and dynamic markings to guide the performer.

THE CLOWN

Characteristic. Grade 1½.

ELLA KETTE

Allegro

With a cir-cus, one fine morn-ing, Came a fun-ny old clown, All the chil-dren, gai-ly watch-ing, Saw him march a- town All the boys, all the girls, Saw him wink his eye. Nod his head, Wave his hand, As he passed by. Mis-ter clown, Oh! Mis-ter clown, you are a com-i-cal sight, But, with-out you, any cir-cus, Would not seem to be r

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MY FIRST PIECE

Grade 1.

ROBERT NOLAN K

Moderato M. M. ♩ = 126

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five finger position, in either hand. Grade 1.

WILLIAM BAINES

Allegro vivace M. M. $\text{♩} = 144$

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PARADE OF THE MANIKINS

any style, two steps to the measure. Grade 2½.

E. R. KROEGER

Vivace M. M. $\text{♩} = 108$

legato il canto, ed espressivo

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IN GOOD HUMOR

WALTZ

WALTER RO

Chiefly in "five-finger" position. Grade 1½.

Tempo di Valse

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D. C. al

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IN THE PINE WOODS

VALSE LENTE

L. R.

Just a little "cross hands." Grade 2.

Tempo di Valse Lento M.M.♩ = 54

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EDUCATIONAL STUDY NOTES ON MUSIC

IN THIS ETUDE

By EDGAR ALDEN BARRELL

by Capers, by F. A. Clark.

arly humor is apparent in this an-
tion, which employs with good
sional syncopation. Mr. Clark is a
n. In the past he was associated
si publishing house in an editorial
it at present all his time is given to
and teaching. His pieces are always
ch is true also of his several Easter
has services.

tion of keys in this number is: D
major and B \flat major. The close rela-
these three is obvious, if you will but
the fact that F is the "relative"—or
rior to D minor, while B \flat major is the
of F major.

Bee, by James H. Rogers.

r is something of a "busy bee" him-
finds time, in the course of a highly
do write many of these delightful, and
ective, compositions for those in
to.

u almost the whole of the first sec-
ht hand plays in staccato fashion,
is indicated in but one measure—
although the word *simile*, meaning
ner, does not appear immediately

nd section is in E \flat major. The
er" practice here offered is most bene-
monstrating to the pupil that with a
er stiff fingers this bit of technic
le difficult.

seven measures are the *codetta* or
and are to be played at a gradually
The left hand part at this point
very complicated, if you do not finger
too.

h care all volume markings. As you
zzo forte is the loudest that appears.

ning, by Frank H. Grey.

duction, of customary length, makes
of the first motif, since prefatory
ether musical or literary—usually
closely with what follows. Measures
ree of the first section proper consist
th notes, so arranged that the hands
continuously at the interval of a major
In such cases, the hands must keep
ther, for nothing sounds much worse
t or "ragged" sixths.

id section, in E minor, is easy; but
be at pains to make the melody in
-8, which is in dotted half notes,
ined, as indicated by the slur. After
on of the first section comes the Trio
here the left hand takes over the
Notice the contrast in contour be-
hind and the first themes.

y's themes express excellently the
spring breezes and budding greenery.

Frank Lyons.

it that gives proper names their char-
e name Judy has a real pertness about
ve in the present composition a hum-
of musical portraiture that all will
main rhythm of the piece is:



have doubtless encountered before in
al travels. It is peculiarly inviting

seven and eight should be "detached"
iece for practice purposes and studied
by themselves. They are less difficult
ook; yet to play them cleanly and up-
wires thought and care. The same re-
y to measure fifteen.

opation in the second and third sec-
little out of the ordinary. Of course
rule to be followed is that any synco-
must receive greater emphasis than
lly be accorded it, the shifted accent
ed in this way. In the field of pop-
this rule is at work something over
hours a day.

ippers, by M. L. Preston.

an attractive slow waltz of the type
has accustomed most of us to describe
y." The performer, however, should
siderably less than the listener, if the
es are to be struck and if the inter-
be all that might be desired.

the telling use of a grace note in the
me. Play this note on (or with) the
before the beat.

in two there is what amounts to a dia-
ced hands. The left hand makes a
al remark in the first two measures
swept in the next two by the right,

d section is in F minor. It is not
se of the Spanish music one hears.
first note of each triplet.

f the Automaton, by Carl Wil-
Kern.

a tiny composition there are quite an
umber of "tricky" spots in this march
the most popular of all composers of
te.

ons are mechanical men, called in the
music world. We are not prepared to
understand the intricacies of their ac-
we heartily congratulate Mr. Kern
coming so skillfully the movements of
the machines. This piece may well
specially as a staccato study. How

many of you know the three types, or degrees,
of staccato? Ask your teacher for full explana-
tions.

This, by the way, is Mr. Kern's *Opus 606*,
No. 2, which suggests that he has had few idle
moments during his career as a composer.

Whispering Voices, by G. N. Benson.

There is something very wistful and appealing
about this piece, which will render it distinctly
enjoyable to a host of pianists. Viewed tech-
nically, it is particularly valuable as a study in
arpeggio playing and *legato* touch. It is pro-
fusely fingered.

At the head of the composition you read
andante affettuoso. The first word is familiar to
all, but perhaps not the second. The latter means
"with tender feeling." The word "affection" is
derived from the same source.

The rhythmic figure of the *Trio* is totally dif-
ferent from what has gone before. Never forget
that variety is an imperative need in music, even
more than in the other arts; and we find it in
good measure in *Whispering Voices*.

Reverie d'Amour, by Franz Drdla

The *Souvenir*, *Serenade*, and other violin com-
positions by this European composer, which have
been such outstanding successes, may incline
many to classify Mr. Drdla as a writer for that
instrument alone. The falseness of that judg-
ment is proven by a glance at this very original,
well-moulded composition for piano, one of six
piano pieces he has recently written.

In measure one there is a *crescendo*, in measure
two, a *decrescendo*. This effect obtains through-
out most of the first section. There are no double
bar lines at the termination of each section of
this number, and so we offer the following analy-
sis chart for your assistance in "sectioning off"
correctly the piece you are studying:

Section A: in C major (16 m.)
Section B: in E \flat major (16 m.)
(Note: this commences in C minor)
Section C: in various keys, and sequen-
tial in character. It eventually
reaches the dominant of the "home"
key.
Section A': like Section A.
Coda: eleven measures, using material
of theme one.

Contra Dance No. 2, by L. van Bee-
thoven.

There is a dispute among musical lexicograph-
ers as to whether "contra dance" originally
meant a country dance or a dance in which the
dancers, in long rows, stood opposite (*contra*)
each other. The decision needs not to affect your
immediate enjoyment of this light-hearted little
composition by the "prince of composers."

In the sixteenth measure the sudden change
from very loud to soft is typical of Beethoven's
style.

There are many subtleties of interpretation in
this short dance which you will miss if you do
not look fixedly at all markings provided by the
musical editor.

The second theme is that which Fritz Kreisler
used in his *Rondino on a Theme of Beethoven*.
Saint-Saens, and many other composers, have
borrowed thematic material from the great master.
Unlike Handel, in his steals from others, they
openly admitted their borrowings.

Fantasia in C Minor, by J. S. Bach.

Mark Hambourg, unquestionably one of the
greatest of contemporary pianists, presents else-
where in this issue a most valuable lesson on
the present classic.

When Twilight is Near, by Kate In-
skipp.

Kate Inskipp, an English composer whose songs
are exceptionally fresh and melodious, is a new-
comer to our pages. She lives in Shoreham-by-
Sea in Sussex.

Twilight is a time of longing, of thoughts for
those who are apart from us though we would
have them ever near. The poem of this song
expresses all this in a highly poignant fashion.

After the section in 2/4 rhythm there is a
slow, appealing waltz section. Do not slide from
note to note, in a continual *portamento*, but
attack each note cleanly and directly.

I'll Sing You a Song, by Anna Priscilla
Risher.

At this point we lay down our learned pen and
indulge in hearty applause—for it is a good
long time since we have seen such an attractive
Irish song as this by the well-known California
musician and composer. Use as much of an
Irish dialect as possible, and try to match with
your features the shifting moods of the words.
Observe faithfully the several holds which the
composer has indicated.

If the high A near the close of the song is
beyond your reach, admit it and select instead an
alternative lower note.

Quips and Quirks, by Allene K. Bixby.

The primo player must execute the many pairs
of slurred notes in the approved fashion. In
(Continued on page 363)

“ITALIA, ITALIA BELOVED

Land of Beauty of Sunlight and Song”

At last you are going, actually, to see and hear and be enchanted.
To relieve your mind of all care as to money and fear as to friend-
lessness, let the biggest Italian bank take care of you.

The Banca Commerciale Italiana is the largest bank on the con-
tinent of Europe and has branches in over a hundred Italian Cities
as well as controlled banks in all other likely places. It issues
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your travel funds safe from loss or theft
and yet for you are ready money, inas-
much as you can spend them in any hotel,
store or railroad office.

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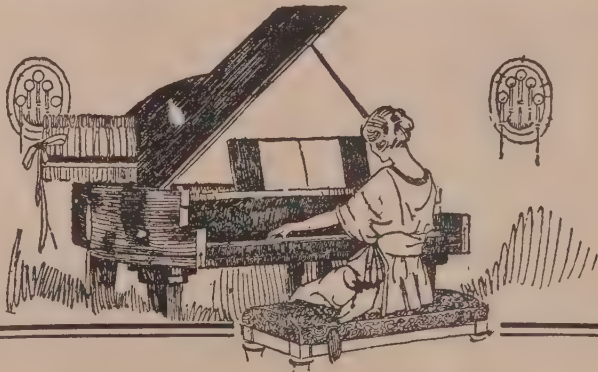
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Boston, Mass.

THE SINGER'S ETUDE

Edited for May by
HOMER HENLEY

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS SINGERS' DEPARTMENT
"A SINGER'S ETUDE" COMPLETE IN ITSELF

A DISCOVERY is not necessarily something which is new. To discover literally means to uncover, to reveal that which has been hidden. Sometimes, in music, it means the uncovering of a truth which, while not new, yet needs a discerning mind or a super-acute ear, or both, to bring it to light.

William Shakespeare, the great master of the voice, after hearing many of my pupils sing during their lessons with me, said one day, "I say, you do get the most extraordinary results with the high notes of your women pupils. I want to know how you manage it." I replied, "Have you ever noticed that the highest notes of women's voices, when rightly produced, are composed almost wholly of the sound of AA as in the word 'hat,' and that this occurs on whatever vowel the tone may be sung?"

Shakespeare answered: "I certainly have never noticed anything of that sort."

I persevered. "Very well. Then have you been aware that the voices of *all* the great women singers, when singing the highest notes, betray the same phenomenon?"

Shakespeare reiterated, "Certainly, I must say I have not."

Whereupon I invited him for a walk to the nearest music store where I had the attendant put on the victrola the records of fully a dozen of the great women singers, including Galli-Curci, Tetrassini, Calvé, Sembrich, Schumann-Heink, Frances Alda, Lucrezia Bori, Gadske and Melba. Shakespeare listened attentively, without a word. When it was finished, he said thoughtfully, "Let me think about it a bit. One cannot settle a thing as important as this off hand." During the succeeding weeks he did not refer to what he had heard, but, on the day he was leaving, he said, "I say, look here! About that sound of AA on women's high notes—I do believe you are absolutely right about it. It is extraordinary, but you are right."

A New Key to the Head Voice

The Female "Head-Voice"

MANY YEARS' use of this device have shown the invariability of the formula. It brings about the same result in every case. An analysis of it follows.

An accepted truism of the women's head voice is that, when the head-register is reached, every succeeding note higher in the scale is placed (or thought, or directed, or aimed, or visualized) farther back in the head until, when the highest note is reached, the tone appears to be vertically level with the singer's ear. But the teacher's problem has ever been just how to get it there. Lamperti said that each succeeding high note must be vertical with another upper tooth, counting backward in the mouth. And his device for putting it there consisted in the gradual widening of a smile until finally the very last back upper teeth are revealed for the highest notes of the singer's scale. It is a wonderful device and I use it constantly in my teaching—but with an addition.

Pronunciation on High Notes

ALL TEACHERS of beautiful tone know that pronunciation on high notes must be somewhat modified to conform to beauty. The sound of OH, for instance, if too painstakingly pronounced on a very high note in a woman's voice, would resound on the forehead and thereby engender a rigid hooting sound. If, however, the OH were pronounced somewhat farther back, the tone would be more lovely, even

if some of the pronunciation of that vowel were sacrificed. As with OH, so with all of the other vowels: the roomier back-placement on high notes lends beauty and freedom, though it entails a slight modification of the pronunciation.

So granting this modification, if the woman singer will add a proportion of the sound of AA, as in the words "hat" or "tap," to any vowel when singing the notes of the head voice, an extraordinary ease and freedom of voice will immediately be experienced, and quite certainly some extension of the upper range will be gained. It will, of course, be advisable to begin the experiment with AH, as being the sound most easy to compass. But, with practice, all the other vowels can be brought into line. A favorable order of their succession would probably be: AH, AW, UH, OO, A, EH, IH, and E. The degree, proportion or measure of the quantity of the sound of AA to be used must be determined by the individual singer. A useful hint, however, is to increase the proportion of it on each succeeding upper note, until the last few are wholly composed of the described sound. It will seem difficult, at first, to "silver" all the vowels (for AA is very bright) with this arbitrary sound, but practice invariably brings it right. It should be clear, however, that the proportion added to such dental sounds, as E, I, EH, and A, must be very slight.

A very good way to begin is to sing an arpeggio or a major scale on the sound of AH, as in "father," changing the highest

note of the arpeggio or scale to the sound of AA, as in "tap." Sopranos begin in the key of E; contraltos in the key of D. On going higher in the range, notes in the head voice should be less tinged with the latter-named vowel, the degree of the mixture depending on the altitude of the voice.

Physiological Explanation

I HAVE VERY LITTLE to add to the way of a physiological explanation of the phenomena brought about by the use of this sound on the high notes of women's voices. There is certainly once a definite readjustment of the position of the larynx and of the soft palate seemingly, and the larynx as well. Certainly a remarkable condition is brought about infinitely able to freedom, clearness and beauty in the highest notes; and in all cases gain is made in the extension of the range. An idea of its efficacy may be estimated by the statement that every voice without exception that I have heard in the last ten years of my thirty years of teaching has been able to sing an arpeggio of beautiful D above high C, at least, and some going much higher. And even contraltos that I taught in the same way could sing at least a B natural (a space above the staff) with the same ease.

All of which brings us back to the simple truth—that if *all* the great women do certain things invariably in the way there must be a remarkably good reason for it. As to the truth that the notes of all great women singers are with the sound of AA, as in the "tap," one has only to listen to them to learn that it is indeed a fact. And the unfailing efficacy of the device stated, you have but to try it in your particular case to learn that for you it is also a fact—mystifying, perhaps, but incontrovertible.

The Legato Leap

IT HAS BEEN SAID that genius is nothing but the name for higher perception. It is beyond question that the great singing teacher is quite as much a genius as was ever Leonardo da Vinci, or Praxiteles, or Hokusai with his wood-blocks, or Stradivarius, or François Tourte, the greatest bow-maker, or Sir Christopher Wren who made England's churches, or Wagner, or Debussy, or Natter of Nuremberg, the greatest engraver of intaglios, or Caffarelli, Ferri, Farinelli and Carestini the great male sopranos, or Thomas Edison, or Luther Burbank. For all these were no more creators than is the great teacher of singing whose higher perception reads from rich pages not observed by the common eye. All these geniuses had the higher perception to unfold beauty and to uncover truth, and the great master of the voice does all this as well; it is a difference not in degree but in kind. Carlyle said: "It is a terrible thing when God lets loose a thinker upon the earth,"—and the great voice teacher is always a great thinker.

He lives on beyond his span because his thoughts are as immortal as his soul.

The great teacher, then, by the untrammeled quality of his higher perception, sees not only the whole plan of the singer's vocal embarrassments but also their remedy. And the only impediment between his seeing and the singer's mending is the human equation. Said the old Italian masters: "I can tell you in a half-hour's time all I know of how to sing rightly, but it will take you six years properly to encompass it." The problem is for the teacher so to put himself in line with the student's mind that he thinks as the pupil thinks: only then can he reach the student's understanding. Every separate intelligence is, as it were, a lonely, isolated world revolving in its own darkness. It is for this reason that the voice teacher must be at once discoverer and inventor. Having explored these distant worlds he must invent lamps of guidance for their many dark nights. To do this, his sympathies, his perception and his understanding must be inexhaustible;

and the measure of their towering magnitude is the measure of his greatness.

The Indispensable Legato

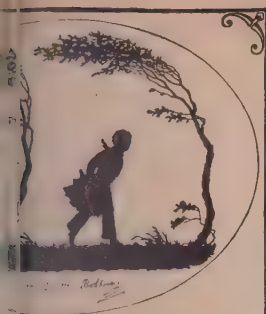
THE QUALITY of legato in singing may be said to represent its highest technical accomplishment. It is the lovely melodic road that winds with opal fire through the poem, touching to newer and higher beauties its every grace. It is the final test of the singer's finished art, and by it alone may the seal of perfection be set. Its very perfection is the reason of its despair to those who yet fail of its accomplishment. But this fear need not endure. The genius of other times has taught us that breath-support is the key to its mystery; and the genius of to-day is constantly adding its quota of auxiliary devices, new phrasings of the ancient truth, by which the goal may be attained.

Perhaps one of the most effective and practical of such devices is what might be termed the legato leap. It is a feature

which may always be heard in the voice of the best violinists in a certain snapping from note to note without losing the sound and without yet a tible curved line of tone. All great singers have it for it is something of a royal road to the legato. With it the enunciation of opening and closing consonants is almost clipped—almost, but not quite—then the voice must leap with quickness to the next note with a perceptible curve of tone. Jenny Lind turned on it a ray of illumination; she said it was a sort of "singly smoothness and staccato simultaneity." This exactly expresses it. It is, in singing, staccato without break in sound.

Curves of Tone

IN LISTENING attentively to a singer, no drawing curves of tone will be heard, except in the case of a sired and legitimate portamento,



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can scarcely fail to note the crisp celerity with which each word springs, without noticeable joining, to the next. By this I do not mean that the sound between notes and words is so lessened as to be negligible; but I do mean to say that broad curves of tone, as such, between notes are not heard in the true legato of great artists. Another way of stating the case would be to say that the note is the important thing, and the vocal flight between notes the auxiliary.

Both Galli-Curci and John McCormack afford excellent examples of this leaping legato in their singing. The style of both of them is characterized by an amazing fleetness of passage from one vocal level

to the next. A point worthy of notice is that this very swiftness of passage serves, by force of contrast, to enhance immensely the beauty of the curve of portamento.

The practice of legato in what may be termed its *staccato continuity* is best begun with two notes in thirds, fifths and octaves; later, other intervals of the scale are used. Next vocalizes (simple ones) should be undertaken; then melodies with *solfeggio*, and, finally, songs with slow tempo. But remember constantly that the line of vocal continuity between notes must neither be broken nor emphasized, for by these transgressions legato is destroyed.

No Lost Voices

IT MAY be that "All lost things are in the angels' keeping;" but that is desperately small comfort to the one who has "lost" his singing voice.

So-called lost voices are comparatively seldom the result of injuries done to the vocal cords by accident, disease, or bad teaching. And equally seldom is the correct tone-direction lost to the consciousness of the singer.

We must, in many instances, look away from the vocal cords and their reinforcing resonators of the head and chest, if we would learn the real cause of what is called the lost voice.

The perfect vocal tone is that which possesses beauty and resonance in the greatest degree. Both of these qualities are the result of two forms of intensity; beauty, from an intensity of true hearing and flavor of mental concept; resonance, from an intensity of emotional vitality. Intensity, then is the key note of both beauty and resonance; and intensity, of the sort necessary for correct singing, springs from the vitality and emotional force of a body rightly adjusted to the balances of physical and nervous poise and power.

Vitality and nerve-force may be said, in this connection, to mean the same thing; and a singer's emotion is primarily but a manifestation of one of the functions of the nervous system. Physicians tell us that a loss of vitality is another name for

debility of the nervous organism and that emotional derangements result from the same cause.

The experience of the writer, in dealing for many years with cases of "loss of voice," has forced the conclusion that in the majority of instances, the alleged loss of voice was preceded and, later, accompanied, by loss of physical vitality; and that this physical loss was occasioned by some definite abuse or overtaxing of the nervous system.

If one will take the pains to look carefully at the record of those singers prominent in the public eye, whose voices are either "lost" or have suffered marked deterioration, it will be found that almost invariably the vocal damage has been resultant upon physical excesses of one sort or another, or upon nervous strain, or upon mental anguish, all of which amount to about the same thing. It will also be found that their vitality has been sapped, often in an alarming degree; and an understanding and sympathetic study of the faces of any of these sufferers will reveal unmistakably those characteristic lines engraved only by "nerves" or their abuse.

Therefore, the singer should learn early the grave importance of conserving his vital forces, by safeguarding his physical strength, his nervous stability and his emotional control. On these absolutely depend the quality and longevity of his voice.

The Bouquet of Recitative

RECITATIVE, that characteristic form of song peculiar to opera and to oratorio of earlier centuries, is really what its name implies—a recitation, a declamation, a proclamation.

The latter descriptive word would, in some aspects, give the best idea of the requirements of this form. It implies something of dignified and measured impressiveness, delivered by the singer in a style of loftiness touched with nobility, as might, for example, the herald of a king intone in orotund sonority, from the royal parchment he holds, the sovereign will of his overlord. If it implies, as well, a declamatory utterance not unminged with a certain pompousness, then it must be remembered that this form is song, as well as declamation, and that true song of any sort should be framed in the elegant suavities of legato.

It must also be remembered that no song, be it cast in whatever form it may, can be separated from rhythm of one sort or another, even though it has been declared that the recitatives of opera and oratorio of the 17th, 18th, and 19th centuries "were moulded with reference to nothing more

than the plain rhetorical delivery of the words to which they were set, melodious or rhythmic phrases being everywhere avoided."

The bones of rhythm, so to speak, were there, and there they have remained. Actually there is as much rhythm in recitative as in any other form of song—if one be a sufficient musician to discern and feel it. One might be bold enough to say that, in some recitatives, the rhythmic movement, subtle as it often is, is more enchanting in its delicate inflections than the regular billowings of many a more robust and obvious composition.

The elusive contours of recitative may best be understood and acquired by first learning each recitative in exact time—with a metronome if necessary—and without regard to expression or interpretation. These can follow when the voice has sung the notes in relation to time-values over and over—again and again, and yet again. Only then, through the skeleton of bare time-values, will rise like a perfumed essence the bouquet of recitative—rhythm.

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THE ORGANIST'S ETUDE

Edited for May by

HENRY FRANCIS PARKS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT
"AN ORGANIST'S ETUDE" COMPLETE IN ITSELF

The Art of Tone Coloring on the Organ

NO OTHER PHASE of organ playing seems to present quite as much difficulty in its teaching as does that of orchestration or 'registration' as it is usually termed. After strenuous, conscientious effort of months, how many a teacher has arrived almost at the conclusion that the feeling for proper coloring, like proper balance, must be largely born in an individual—that it is nearly impossible of acquirement by some. Yet, it has been done; and it can be done again.

It is very true that no other single instrument demands quite so much general musical knowledge as does the organ. With a fine technic, a musicianly style and a sense of balance in ensemble work, any other instrumentalist can make a presentable showing. But, no matter how perfect the technic, how scholarly and individualistic the style, and how well the balance sense may be developed, an organist is quickly judged by his use of the organ and orchestral colors at his command. That is, perhaps, why such illustrious names as Handel, Bach, Eddy, Oberhoffer, De Lamarter, and others too numerous to mention, adorn the musical profession in these phases where orchestration plays a particular and important role.

Mastering the Primary Colors

AFTER ALL, there are no set laws which may be absorbed and, by this, interesting coloring be quickly learned. Like the fundamental colors, red, blue and yellow, which an artist has at his disposal, it takes more than these simple pigments to make geniuses of painters. These colors, in their fundamental, primary shades, may be perfectly fitting for the decoration of a barn; but, if more esthetic subjects are to receive the artist's intelligent consideration, his gifts of color permutation require a much larger scope of training. Yet, before he can achieve the effects which he senses, but which constantly elude his grasp, he masters the rudimentary principles of primary color mixing and becomes thoroughly acquainted with their possibilities in a more elementary form. From this point he proceeds through the colors of the spectrum and then to the more subtle

shades which may poetically express his artistic intentions.

This, then, becomes the task of the organ student; for there exists an analogy between the two, which, though hypothetical, makes the task of teaching orchestration easier and at the same time places in the student's hands a tangible basis upon which to erect a more complicated color superstructure. The more the basic analogies are studied, the easier the advanced phases of orchestration suggest themselves to him, and the more perceptible are the various possibilities of color shadings and of color contrasts.

Getting Results

IN WORK which the writer has done in his classes in Chicago, it has been found that the best and quickest results have been obtained by a close application of the analogy just suggested. The method of explanation is simple; and it is easily comprehended by even the less brilliant pupils.

First, the students are asked to imagine, in their respective order, an analogy between the primary colors of yellow, blue and red, and the string, wood-wind and brass sections of the orchestra. It is particularly impressed upon them that these three tone colors represent the musical primary colors of the orchestra.

Second they are taught to think of this in connection with the organ; and they are constantly admonished to disassociate their minds from any importance, except from the dynamic standpoint, of the various manuals, as such. For example, the Great, Swell, Choir, Solo and Echo manuals all will be found to contain various shades of the three primary musical colors. With these he has no concern. Further, regardless of the name given a stop by a manufacturer—and the names are certainly legion in their variety!—in their minds they are to arrange every stop into these three classifications and to memorize them as such. They are advised to leave to the repairman such mechanical concerns as whether or not a pipe is a reed, a lingual, a flue, or a labial, at least until they thoroughly understand the stops from a color standpoint. Since there are but three

major classifications, it is a very simple matter to assimilate entirely the stops according to *tone* and not to mechanical characteristics. The only exception made is the Open Diapason, which is classed in the French Horn group, to be treated later.

Blending the Colors

THIRD, JUST AS the greatest authorities on orchestration, such as Berlioz, Prout and D'Indy, have, mechanically, considered the French Horn as a brass instrument, yet, musically and orchestrally, have considered it as an entity with one principal function in the orchestra—that is *mediation* between strings and wood, strings and brass, wood and brass, and so on—so one must look upon the Open Diapason, which very nearly resembles the tone of the French Horn, and possesses similar characteristics of mediation. Therefore, although *red* in color, it is somewhat neutral in orchestral characteristics; for, like the instrument it imitates, it has enough characteristics of the entire three colors to make it the ideal amalgamating, or welding, influence. The French Horn possesses some of the qualities of the Flute, Oboe and Bassoon, of the wood-wind, the trumpet (particularly when muted) and trombone; and, when muted and played in a particular style, it has the cutting effect of the strings in unison.

Fourth, the importance of using these rudimentary colors in purity, in order to make them prominently stand out, is stressed. That is, if wood-wind is used as a solo, strings only, or else strings combined with a very light flute body which will not tend to create an amalgamating influence, are employed for accompanying parts. Only when a welding of two or more groups is desired should tones common to all be used. These points are illustrated by reference to the scores of Beethoven, Haydn, Von Weber and Tchaikovsky.

Our students are required to attend symphony concerts where the examples offered are to be played; and they are required to prepare papers giving individual impressions received from these various orchestral examples. From time to time, players

of the various instruments of the orchestra are used in lectures, which give a first-hand (if this expression is permissible) impressions of their individual quality.

Fifth, all organ students are required to attend lectures on the arrangement of quartet or quintet for the various orchestral colors, and to prepare papers in these combinations. The pupils are trained in large ensembles, leading up to grand orchestration. The value of attack and release of various colors and the registration of orchestral instruments are emphasized, so that the use of the organ in organ orchestration is logical and faithful to the tone of the original instrument.

Color Theories

IT IS VERY TRUE that many theories will react differently to the various instrument colors and that a "system" can be devised for each of these branches, which will not invite criticism. This is equally true for some theorists insist that the seven fundamental harmonies are upon the seven steps of the diatonic scale, while others argue that there are three—tonic, dominant and subdominant, for example). Still others maintain that there is but one harmonic chord of the thirteenth and that it derives from it (Thompson).

Personally, the writer considers the organ tone as brown and gray; the strings as red and pink; the oboe and flute as white and light blue; the woodwinds as yellow. Those are the impressions which come from these particular instruments when they meet on a common meeting ground. In many years of teaching, the hypothesis here advanced has been the most satisfactory of all. Other organ instructors may differ, but for thought in the general direction, surely subject to improvement, the student has derived some part from reading the article, and even so slightly improves his own writing shall not have been

Musical Developments in the Theaters

EVERY ONE of our readers, particularly of those located in the larger cities, realize the tremendous part played in the development of musical culture in America by the moving picture theaters. Instrumentalists, composers, conductors, teachers and publishers, all have shared in this highly developed phase of musical endeavor. Although much is owed to the phonograph and to the radio, the business of providing music in the thousands of places of theatrical amusement

always must derive its vitality from the professional musician in person.

When mechanized music recently made its sudden advance, almost over night large numbers of orchestral players, organists, special composers and arrangers, found themselves set aside; and the influence of this upheaval was felt also in both publishing and teaching circles. These mechanical devices temporarily dominated the situation; and musicians in every field felt more or less the pressure.

Nevertheless, the past year has been one of tremendous readjustment for the players of all instruments, as well as for theatrical singers. Players and builders of organs have felt this dislocation of business most; though, as before indicated, there has been no field of musical endeavor in which the eruption has not been felt to some degree. To the first glance of the superficial observer it would seem as though American music were to follow in the same grooves as so many other phases

of our national development, and that domination, quantity production

Ment Still Secure

THE SAME CRY which was raised by certain types of purveyors in the past, when the phonograph and radio appeared, is again making itself heard in the advent of mechanized music, that element the alarm is not yet sounded. There always has been

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ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I am much interested in a one manual pipe organ that has recently been moved to our church from an old abandoned church. I know nothing about an organ but trust I can learn. All books pertaining to organ are so complicated that they do not help me with this comparatively little organ. Could you give me some suggestions as to the proper combination of stops for registration? What would be best for accompanying solos and anthems? Could you name some organ books (with part for pedals) very simple, with which to begin study?—M. C. W.

A. Your instrument, of course, is very limited and we shall quote your stops in the probable order of their strength. For accompanying purposes you can then use the stops to produce the amount of tone required. The Keraulophon 8' is perhaps your softest stop and may be used as the first stop in your building up scheme. Stopped Diapason Treble and Stopped Diapason Bass will come next, 4' flute next, followed by Open Diapason 8' and Principal 4' in that order. The 2 Rank Mixture and Bourdon 16' (if it is a manual stop) are the last two to be added. Your Stopped Diapason Bass stop probably should be drawn all the time, as it is doubtful if your other stops extend through the entire compass of the key board. If they do extend throughout that compass it will not be necessary to draw the stop except when it is specially desired as the companion stop to the Stopped Diapason Treble stop. We presume the Sub Bass 16' to be your pedal stop and the Pedal Coupler to be a manual to pedal coupler. We suggest that you secure a copy of "The Organ," Stauner-Kraft, for your study, which includes information about stops as well as technical exercises for both manuals and pedal.

Q. Enclosed are two specifications for a pipe organ. Specification No. 1 represents the complete organ. The entire organ cannot be erected at one time so we have prepared specification No. 2 as the order in which we think the stops should be added. Do you think this is the most logical order? Which are the possibilities of these specifications in a residence organ? What would be the approximate cost if we were to buy the equipment and install it ourselves? If it were installed by a company complete? What is it that costs so much in an organ, the parts or the installation?

Do you think this is the smallest organ on which all orchestral transcriptions could be played with the greatest amount of fidelity and effect? Also would it be suitable for the playing all true organ music, giving a real tonal balance the ensemble of great power and dignity? Will you also please give your opinion of the enclosed diagram as to whether four swell chambers would be necessary, and the dimensions of each? Could the Great, Choir, Swell or Solo be placed to better advantage than in the order indicated? Are the dynamics what they should be? I understand that on the crescendo these should be arranged so that the sets of pipes "go on" from pp to ff. Is this true?

I understand that the French Horn invented by — is the most successful and pleasing type for this stop. Can you give me similar information concerning any of the other stops? Which organ company would supply the best console of the four manual theater type? Who would supply the most reliable swell shades and "engine" tremolos and so forth if we did not have one company install the organ complete? Is there any specific rate of speed at which a tremolo gives the best results? What is the definition for "Acoustic" and "Resultant" Bass?

—A. B. C.

A. The logical order of installation will depend somewhat on how much is included in the initial installation. For instance, the first eight stops in your specification No. 2 include four 16' stops on the pedal and two 16' stops on the manuals, with only one 4' stop of the flute family. A perusal of your specification shows two Vox Humana stops, which might be considered a luxury in view of some other items missing. Some of the objectionable features include a weak pedal organ, in that the heavier 16' stops of this department appear at the same pitch on the manuals, no chorus reed in the Great organ, only one 8' Open Diapason in the Great organ, which is also used for the 16' Open Diapason stop. If the 8' Open Diapason is of such a deeply large scale it will be too large for the 16' stop. No. 4' flute is included in the Great organ; a second Bourdon 16' is not necessary in the Swell organ; no String Celestes are included; the Swell organ needs more stops of bright character, only one 4' flute and a Flageolet 2' being included. We would prefer a harp of 61 notes, even though the original instrument does not cover that compass. No Open Diapason appears in the Choir organ. If a Second Open Diapason were included in the Great organ it might be used for the 16' Open Diapason on the pedal and also be duplexed to the Choir at 8' pitch. The following couplers might be included: Swell to Choir 16'; Solo to Choir 16'; Great to Great 16'; Solo to Swell 16', not necessarily to be included in full organ, but available for special effects. It would be advantageous to have four swell chambers. If any

two departments are included in one chamber we would suggest the combination of Great and Choir. The Crescendo should be arranged as you suggest. We would advise your consulting a practical organ man as to dimensions of the chambers. We see no objection to the order in which they are placed in your diagram. The type French Horn you mention is very effective. You can secure stops of various tone characters including French Horn from pipe makers. Swell engines and so forth, we presume, may be secured from organ supply houses. The four manual theater type console can probably be secured from one of the several builders of theater organs, such as Kimball, Moller, Wurflitzer and others. One of the firms we have mentioned has several consoles on hand—none larger than three manuals, however. A tremolo should be adjusted so that the undulation is agreeable. The term "agreeable" is an elastic one as different individuals prefer certain types of tremolo effects. An "Acoustic" or "Resultant" Bass is produced by the simultaneous sounding of two pipes, generally the ground tone and the interval of a fifth above, or sometimes a fourth below. We cannot give you the cost of the parts, which are, perhaps, the principal factor in the cost of an organ. The instrument installed by an organ builder would cost from twenty to twenty-five thousand dollars upward, depending on the builder selected, unification and so forth.

Q. What is the meaning of the special notation



found in "Jerusalem, the Golden" arranged by Dr. William Spark, and in "The Organ Player" by Preston Ware Orem?—G. E. C.

A. The notation indicates that the note is equal in value to four half-notes or double the value of the usual whole note.

Q. I am fifteen years of age and have played the reed organ for our Sunday school for two years. I have practiced an hour a day, but cannot acquire a good technique on a reed organ. I do not own a piano, although I am in great need of it. I am very much interested in pipe organ and hope to be a church organist. Since good organists should have a facile piano technique I am at a loss to know what to do. Anything suggested will be appreciated very much.—M. H.

A. If your church does not own a piano, perhaps if you will explain your needs they might purchase one (not necessarily new) to help you. If not, perhaps some other church in your locality has one which they would allow you to use for practice. It would certainly be advantageous for you in your preparation for organ study.

Q. In our Organ Club which meets weekly we are beginning work on a team paper. I have chosen to write about the theater organ, its specifications, position in the musical world today and so forth. Can you suggest some books from which I may obtain material and name the publishers?—R. L.

A. We suggest the following, which may be had from the publishers of *THE ETUDE*: "Organist's Photo Play Instructions," by May M. Mills, and "Musical Accompaniment of Moving Pictures," Lang and West.

Q. I have studied pipe organ playing for the past two years, and am very much interested in organ construction work. Can you tell me of any school that I may attend where I can study this subject or of any correspondence course that I might take?—L. J. C.

A. We do not know of any school or correspondence course for Organ Construction, though we believe the Guilford Organ School, New York, includes the subject in the organ course. Why not enter an organ factory and thus secure the knowledge you wish to acquire perhaps with some financial remuneration?

Q. Will you give me a list of good pieces which I can use for Easter Preludes and Postludes, also a list of books on Organ Registration? Which is the best book on this subject? I wish to study for the examination of The American Guild of Organists. What subjects are necessary in the preparation for these examinations?—D. O.

A. We suggest the following for your investigation: Allchula, Dubols; Dawn, Jenkins; Ressurexit, Lacey; March Processional, Loud; Exultemus, Kinder; Festivity, Jenkins; Easter Offertoire, Loret; Exaltation, Warner; Jubilate Deo, Silver; Resurrection Morn, Johnston. For study of organ registration would suggest "Primer of Organ Registration," Nevins; "Organ Registration," Truette; "Organ Playing Its Technique and Expression," Hull.

If you will communicate with Frank Wright, Mus. Bac., 46 Grace Court, Brooklyn, New York, he will send you the requirements for the examination of The American Guild of Organists, which will include list of suggested text books.

Q. Will you kindly name organ builders other than those on enclosed list, also the addresses of foreign builders? How is the effect



Choirmaster's Guide

FOR THE MONTH OF JULY, 1930

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SIXTH	PRELUDE Organ: Festival Prelude.....Buck Piano: Une Petite Histoire.....Rayners ANTHEMS (a) Worship the King.....Mauder (b) Praise, My Soul, the King.....Galbraith OFFERTORY Lift Up Thine Eyes.....Cover (Sop. Solo) POSTLUDE Organ: Festival Postludium.....Loud Piano: Menuet in C.....Beethoven	PRELUDE Organ: Swing Song..... Piano: Whither?..... ANTHEMS (a) Author of Life Divine..... (b) I Need Thee Every Hour..... OFFERTORY Jesus Shall Reign..... (Duet) POSTLUDE Organ: Festival Postlude..... Piano: Marche de Fete.....
	PRELUDE Organ: Dance of the Elves.....Grieg-Fry Piano: Andante Religioso.....Lautenschlaeger ANTHEMS (a) Unfold, Ye Portals Everlasting.....Gounod (b) The Lord is My Shepherd.....Nevin OFFERTORY Everlasting Love.....Grunfeld (Tenor Solo) POSTLUDE Organ: Old Portrait.....Cooke Piano: Pilgrims' Song.....Nicholls	PRELUDE Organ: Adagio from the "M. Sonata"..... Piano: Adagio from the "M. Sonata"..... ANTHEMS (a) If Ye Love Me..... (b) They that Trust in the L..... OFFERTORY Nearer to Thee..... (Alto Solo) POSTLUDE Organ: Sabbath Calm..... Piano: Cradle Song.....
	PRELUDE Organ: Angel's Serenade.....Braga Piano: Aeolian Harp.....Arnold ANTHEMS (a) Onward, Christian Soldiers.....MacDougall (b) Benediction.....Robinson OFFERTORY Jesus, Lover of My Soul.....Solly (Duet) POSTLUDE Organ: Chorus of Angels.....Clark Piano: Theme from the Andante of the 5th Symphony.....Tchaikowsky	PRELUDE Organ: Chapel Bell.....Flach Piano: Theme from "Symphonie Pathetique"..... ANTHEMS (a) Worship the Lord..... (b) I was Glad When They came unto Me,..... OFFERTORY Thy Way, O Lord..... (Baritone Solo) POSTLUDE Organ: Calm as the Night..... Piano: A Tear.....
	PRELUDE Organ: Ave Maria.....Bach-Gounod Piano: Sea Gardens.....Cooke ANTHEMS (a) Jesus, Saviour, Pilot Me.....Camp (b) I Will Give Thee Rest.....Wolcott OFFERTORY Consider the Lilies.....Topliff (Sop. Solo) POSTLUDE Organ: Sea Gardens.....Cooke Piano: Longing for Home.....Jessel	PRELUDE Summer Twilight..... (Violin) ANTHEMS (a) My Defense is God..... (b) I Heard a Great Voice..... OFFERTORY Cradle Song..... (Violin) POSTLUDE Organ: Meditation..... Piano: Fraternal March.....

Anyone interested in any of these works may secure them for examination upon request.

of the drums, xylophones and other orchestral instruments produced in the organ? Name the largest organ company in this country, also in Europe. Is the vibration heard during the playing of some organs good or bad? What is the cause when the tremolo is not in use? How many different names of stop keys and tablets are used? How long would it take for a piano student to learn to play the organ for theater use, after three years' study of piano? Is theater organ playing a desirable profession at this time? Will the demand for such organists continue?

R. E. C.

A. A list of organ builders in this country appears in the June, 1927, issue of *THE ETUDE*, which may be secured from the publishers. Some foreign builders are: Hill, Norman and Beard, Ltd., 372 York Road, Islington, London; J. W. Walker and Sons, Francis Works, Southfield Road, Acton W. 4, London; Henry Willis and Sons, 234 Ferndale Road, Brixton S. W. 9, London; Harrison and Harrison, Durham, England; Bishop and Son, 20 Upper Gloucester Place, N. W., London; Crompton, Ltd., Farnham, Great Terrace W. 4, London; Charles Muntz, successor to Cavalle-Coll, Paris, France; E. F. Walcker and Company, Ludwigsburg, Wirttemberg, Germany. It would be against the policy of *THE ETUDE* to answer in this column your question as to the largest organ company.

Vibrations other than the undulation due to tremolos or stops of the Celeste type are not desirable. These objectionable "pulses" may be caused by badly adjusted tremolos, pipes out of tune and unsteady or insufficient

wind supply. We cannot tell you of different names of stops. Y information about various forms so forth from "Organ Stops and Registration," by Audsley, drums, xylophones and so forth the inclusion of similar instruments in the organ, operated from the console of time necessary to become a theater organist depends upon amount of practice and so forth with certainty predict the future organist.

Q. Will you kindly give me tuning an oboe stop?—I. D. B.
A. Oboe pipes are usually "knocking" up or down of a moves along the tongue of the found at the top of the "hook." This method has been criticized because for tuning at the top of it is the one most commonly used.

Q. In the July, 1929, issue of *THE ETUDE*, there is notice of the organ entitled, "The Solo Pedalling," by Herbert F. L. Ernest G. Meers. Will you kindly who publishes the book, and price?

A. We have seen the work, "Musical Opinion," London, £3.00 (\$3.25 by post). *THE ETUDE* will secure a copy to wish to order it.

BANDS AND ORCHESTRAS

(Continued from page 325)

at the bottom, are practically at the remainder of its vocabulary flexibility such that it may be for diverse emotional expressions ensemble purposes.

example of the double-bassoon's dramatic value, no other in the orchestra could possibly the horror of the few rumbling depicting the severance of John's head, in Strauss' "Salome." someness of these tones so ren- effects of a similar nature. But not conclude from this that other moods are impossible upon the bassoon nor that this instrument is only in slowly moving rhythms. It is also quite a flair for short passages or arpeggios, turning ly and satisfactorily.

the bassoon carries down the of the bassoon when occasion doubles with the bassoon in the ave when extra sonority is re- acting in the same capacity wind choir that the double bass the string choir.

"FESTIVAL OF PAN"
F. S. CONVERSE

In the preceding example we find the two instruments moving along in octaves, an effect in moderately slow tempo which is not uncommon. Brahms has a similar passage in his C major symphony. Beethoven opens the final movement of his choral symphony with two bassoons and one double-bassoon playing in unison and octaves.

The modern composer is demanding more and more in the matter of technic from the orchestral performers. He does not hesitate to inscribe passages which formerly would have been considered impossible of performance but which today are regarded but lightly by the practical player. Note in the example of lyric writing:

Ex. 14
Allegretto grazioso

the chromatics in fast, light passage work. It is this growth in ease and facility of handling and in the expansion of the requirements of tonal expression that has changed the double-bassoon from a passive, cumbersome, ungainly follower of low voicing into an active, participating factor in general interpretation.

In the following excerpt from Elgar's "Symphony No. 2":

Ex. 15
Allegro vivace

the double-bassoon plays a very characteristic bit of thematic material in fast tempo. To be sure, the contrafagotto cannot caper and frolic melodically with the same ease and buoyancy as we are wont to expect of the bassoon but it can give a very good account of itself as exemplified by Ravel in his "Mother Goose Suite," where, in the fourth movement, *Beauty and the Beast*, the solo contrafagotto gives forth this humorous bit of declamation:

Ex. 16
Solo

The only attending voices to this solo are *divisi* cellos and *divisi* double-basses in crisp pizzicato.

Thus we see that the double-bassoon is gradually coming more to the fore in definite uses aside from doublings with the bass-clarinets, the bassoon, the trombone or tuba and the double-bass. If the orchestral composer will take into serious consideration the breath control of the player—for this instrument requires an exceptional bellows—and expect from him neither too speedy work nor work over too extended a range his efforts will be well rewarded in a further unfoldment of the possibilities of the instrument.

Radio and Music Practice

By C. E. CORNWELL LONGYEAR

radio is a fine opportunity for pupils everywhere, for they are bene- hearing the best music in this at a plea must be made for the practice hour or, better yet, frequent practice periods. The music ble to tune in at almost any time day and listen to music that attractive and easier to produce ing that he might be able to get piano. Even if he should de- keep up his practice, someone in will find it quite necessary to dio, in spite of the fact that it is the hour of the music student of

s are realizing the effect of this of the radio with the daily their pupils, it being a tempta- to them to listen to the classics favorite works on the radio in do the usual study practice,

especially after teaching poorly prepared pupils all day.

By working upon the imagination of their pupils in the following way teachers will get a bit more of interest and practice from their pupils. Let them call attention to some of the radio programs that are given by children and other music students in some of the large broadcasting stations regularly. Then they can plan to turn their studios, after due planning and preparation, into an imaginary broadcasting studio, and, with the teacher as station announcer, give a piano recital fit for a large radio audience. In preparing for this event, the pupil may be led to give daily broadcasts in his own home as an imaginary studio. In this he may be his own announcer or enlist the services of some member of the family.

The imaginative announcer will be able to make the most of this idea to stimulate

practice along the various phases of music study. At one time it may be the audition of a carefully memorized group of good numbers which the imaginary audience may be asked to comment on. At another, the pupil may demonstrate to his unseen audience that certain scales, studies or technical difficulties have been thoroughly mastered. At still another, the pupil may show the best way to practice during a definite practice period of fifteen minutes.

In the hands of a skillful teacher or parent, much can be accomplished by connecting radio broadcasting with the pupil's work in music. The pupil will be more interested in his own work and he is sure to practice more skillfully and patiently to be able to broadcast his programs efficiently. He will also listen more effectively to the real broadcasting in order to make his own successful.

EDUCATIONAL STUDY NOTES

(Continued from page 357)

s, however, as in the ninth measure, of slurred notes of which the second he first—to receive the greater

vely style and with the humor sug- title. A quip is a joke of some le a quip is a humorous saying or allusion.

le section provides adequate contrast and material. Mrs. Bixby lives on, New York.

her's Polka, by Helen L. Moon Dawn, by Rudolph Friml.

little to tax your capabilities in this e for four hand enthusiasts. The especially fast—a quarter note equals you will recall is march tempo, lives in Haverhill, Massachusetts,

which has been her home for some years. She was born in Pembroke, New Hampshire. Her educational piano pieces have attained widespread popularity, first, because they are always pedagogically sound, and, second, because they are blessed with a fund of good humor—what in German is known by the term *Gemüthlichkeit*. Incidentally Miss Cramm's ancestry is German and is traced back to a certain Aschwin von Cramm (or Kramm) who was the godson of Martin Luther.

position was always ample to convey his musical ideas. He came to America for the first time in 1901, on tour with the violinist Kubelik. He now lives in New York, and devotes all his time to composing. His gift of melody is exceptional. *Moon Dawn* is typical of his style of writing. It has been understandingly adapted for organ by Orlando A. Mansfield.

Community Grand March, by Carl Wilhelm Kern.

Here is a stirring composition for the violinist. It was written by the well-known St. Louis composer and appeared originally as a piano solo.

Make it strongly rhythmic. On how many occasions—at patriotic gatherings, in lodges, and so forth—will such a number be exactly what is wanted!

The A-flat section is to be taken a trifle more slowly than the rest of the march.

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S ETUDE" COMPLETE IN ITSELF

Position Work

IN A LONG musical life devoted largely to teaching the violin, I have come to believe that one of the weakest points in the violin teaching of our American violin teachers is the failure to teach position work in a really systematic manner.

In examining pupils who have come to me from other teachers, when they are nearly ready for Kreutzer, I have usually found that they have a fair knowledge of the third position, a slight knowledge of the fifth, a mere smattering of the second, but the half position, the fourth, sixth and seventh, are usually sealed books to them as far as reading fluently in these positions is concerned. Of course we occasionally come across a pupil who can read well in all the positions, but he is a rare exception. The average violin student given an exercise written entirely in the fourth, sixth or seventh position will flounder around helplessly.

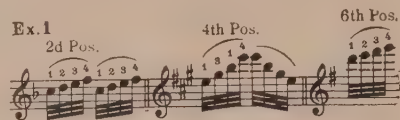
Most teachers follow the beaten track of Wohlfahrt, Kayser, Mazas, Kreutzer, Fiorillo and Rode. These studies are full of passages in the positions, it is true, but the pupil stumbles through them as best he can, because he does not know accurately the fingering for all the positions and is out of his depth when he tries to read passages in any but the first and the third. Often the teacher has to mark the fingering of the passages in positions or else instruct the pupil to mark them as best he can. How much better it would be if the pupil had studied the positions systematically, so that he could read easily in any position.

It is the best course to give every pupil a book of studies which takes up all the positions systematically, containing the scales in all the positions, exercises lying entirely in each position and exercises combining the various positions.

It is probable that nine-tenths of all violin playing is done in the first and third positions. As for pupils themselves a vast number never get beyond the first position, and thousands more never get beyond the first and third. Many others have only the merest smattering of the second, fourth, fifth, sixth and seventh and never learn to read fluently in them. The violinist, however, who has thoroughly mastered his instrument plays equally well in all positions.

Mastery of this aspect of violinistic ability enormously simplifies sight reading and the learning of exercises and pieces

which have much position work. Indeed, such mastery becomes absolutely necessary in music of any difficulty since passages are continually being encountered which naturally lie in the second, fourth, sixth and seventh positions and would be not only difficult but absolutely impossible of execution in any other position:



The attempt to play the foregoing passages rapidly in any positions other than those indicated would result in extremely awkward maneuvering.

Thus we see that phrases which cannot be played smoothly and effectively in one position (very often because a change of string is necessary) will sound altogether different in another position. Moreover a trill, say a fourth finger trill, which sounds dull and uneven in one position can be made to sound brilliant and smooth by a change of position since the fourth finger trill can thus be changed to the second or third finger. Also a ready command of all the positions enables the player to execute extended passages on a single string, a device usually extremely effective. For, since each string has a tone color of its own a passage of a certain emotional character can be best brought out by being played entirely on the string in best accord with this character.

For a systematic study of the positions there is much material offered. Nearly every "school" for the violin has exercises for the study of the positions. Book 4 of the Hohman Violin School is an inexpensive little work which takes up the study of the positions from the first to the seventh, one after the other, giving exercises for each position, exercises in shifting and exercises combining different positions. The Hermann Violin School, Vol. 2, also takes up the study of the various positions with excellent exercises for the positions, for shifting and for scale work. Some of the position work in this book is difficult, but it is a work worthy the study

of every violin student. Another admirable work for position study is the Violin School, Part 2nd, by Hubert Ries, who was at one time Professor of the Royal School of Music, at Berlin, Germany, and a musician of distinction. The exercises, shifting and explanations in this work are excellent and are of high musical worth. Any student who works out these position studies in a really thorough manner will have a quite good foundation in position work.

Many other works containing good position studies might be mentioned, such as those of DeBériot, Sevcík, David, Joachim, Moser and many others. It is not necessary to go through many works of this character. One or two goods ones will suffice, since, once the violin student has learned to read with fair readiness in the various positions, he will get sufficient position practice in the standard etudes and pieces which contain frequent passages in the different positions. His scale studies will also help.

Learning to Shift

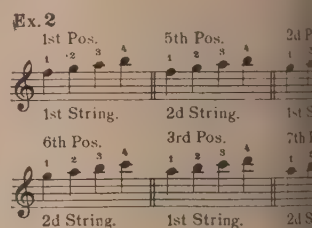
FROM THE very start of his position studies, the student should constantly practice scales which involve shifting to the various positions. There are many good collections of scales for the purpose, among the best being the Schradieck Scale Studies. This excellent work involves scales in all positions, both in single notes, octaves, thirds, sixths, tenths and chromatics. Most of the scales in single notes given in this work are written in sixteenth notes, eight notes to a bow. However, in the case of a comparative beginner, the notes can be played as quarter notes and with single bows. Simplified in this way, these studies can be used when the pupil first takes up position work.

No more rapid way of learning the positions can be found than in doing much scale work. The pupil gets a bird's eye view of the theory of the positions, and the fact that the notes proceed in regular order, without skips, facilitates the reading to a great degree. The first ten pages of Schradieck's "Scales Studies" give the student a com-

plete theoretical knowledge of all positions.

Many students dread to start work, as they imagine it will be difficult to learn to read in so many positions. The fact is, however, that fair knowledge of the first and third positions is obtained, the other positions come so hard, as the student acquires theory of position work.

There is one method of reading, almost be called a trick—in the second and seventh position, which is a real help.



It will be noted that the fingers for the notes in the fifth position are as those for the first, those for the sixth position the same as the second, for the seventh position the same as the third, with this difference, that the third finger is done on the next lower string. For instance, as indicated in Ex. 2, F-G-A-B played on the E string, in the first position (fingers 1-2-3-4) can be played the same fingers in fifth position on the A string (2nd string). The notes F-G-A-B, on the E string, in the second position, can be played in the first position on the A string with the same fingers. The same is the case in the third and seventh position. All the student has to remember is that he must use the same fingers on the next lower string as he does in the first position. Ex. 2, but the same principle can be applied out in the remaining notes of the D and G strings.)

By following this method it is a simple problem to learn to read in the second and seventh positions, once the first and third positions have been learned. This method of course is only for the notes on the three strings, but it will not be difficult to apply the fingering in the fifth, sixth and seventh positions on the E string.

Confessions of a First Violinist

By WENDELL OWEN

WHEN I tell you that I am the Concertmaster of a small College orchestra you who are musicians will know that I am a virtuoso. All college first violinists are virtuosos. All will not openly admit that fact but all have a secret conviction that it is true. I for one will be perfectly frank with you and tell you that were it not for my studies I would have been on the concert stage long ago.

In becoming an artist it is only natural that I should have discovered certain

"tricks of the trade," as it were—tricks which every struggling violinist who aspires some day to hold that august place of dignity and responsibility known as "The First Chair," should know. I am only too glad to pass along any knowledge and encouragement I may be able to give to all my fellow-musicians who wield the bow.

Early in my career when I sat on the last row of seats I noticed the violinist in front of me frequently made mistakes. When he did I always reached over and tapped him

on the shoulder and informed him of that fact. If he was resentful or inclined to doubt my veracity I would kindly demonstrate to him the correct manner of playing the passage. Such enthusiasm on my part soon caught the eye of the conductor and it proved a certain means of promotion for me.

Another sure method of attracting the attention of the conductor was to start about a half count before he brought down his baton and at the end of the selection to hold out strong on the last note until everyone

else becoming exhausted would stop. I showed the conductor that I was "tired" but had plenty of pep and energy. I think my endurance impressed him favorably.

It was by just such commendable that I won my way to the "First Chair." Once secure in the "First Chair," I became monarch of all you survey except the conductor. Being by nature quick I was soon able to perform my duties in a creditable manner as well as take full advantage of all the privileges my position

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For instance, I never came to rehearsal until every other member was in his place and the orchestra was hard at work on the first piece. During rehearsal I used to leave my violin on my lap for long periods and thus avoid fatigue. If the conductor was in doubt as to which selection to play, I would kindly designate what was to be played. However, if the conductor desired to play a selection in which I had a solo that was too difficult for me, I absolutely refused to play it. For I knew that a musical reputation is very precarious. And a musical reputation, once lost, is like a lost piece of sheet music—if it is ever found again it cannot be recognized. Of course, I always left rehearsals about fifteen minutes early.

When my orchestra gave a public concert, I made the most of my opportunities. I used to wait until all the orchestra was seated and the eyes of the audience riveted on the vacant "First Chair"; then I would trip blithely in, stepping on the toes of my comrades, to flop into my seat with a tired look at the conductor. If I dropped the music, I would direct a baneful glance on my partner, looking as if she had done the deed. The opening number I always played with great gusto, looking neither to the right nor the left. The conductor bothered me not at all.

Between numbers I would yawn and gaze 'round at the crowd. Occasionally I would see someone I knew. Then I would nod pleasantly just to show that I was not conceited. Sometimes I would put my feet on

the conductor's stand. It was very restful and our conductor was so nimble he rarely tripped over them.

When some member of the orchestra had a solo I utilized the time to tune my violin, or visit my neighbor. During a very lengthy selection I used to rock to and fro in my chair thereby gaining rhythm while relieving my aching back. At the end of a phrase I would sometimes fill in with a long trill or run of my own composition—these little variations fill in wonderfully in a sudden quiet spell. Like ruffles on a dress they add variety without seriously marring the effect of the whole.

Sometimes, in order to set myself off from the common violinist, I would end a selection up-bow while the rest ended down-bow. This left my bow sticking in the air above the heads of my comrades like a solitary tree on a great plain. I did this just to show my originality and individuality—both admirable traits in a first violinist.

To you, fellow-musician, to whom life is just a kind of four-four existence let me exhort you to persevere. Work hard, show a willingness to learn; acquire such traits of character as I have mentioned, and some day you may command the coveted "First Chair."

Then life will be worth practicing for. Respect, honor and fame will come floating into the melody of your life as easily as a high trill floats on the still air of the night.

Violin Pegs

By HOMER B. TURRELL

PROPERLY shaped and fitted pegs have a real influence on violin tone, for they help to keep the performers' nerves at normal by keeping the strings up to pitch. Hardly anything could be more disconcerting to the performer than a slipping peg. It might be that a critic dying in the audience or a dog howling in the auditorium would upset him more; but such events are of rare occurrence, while pegs slip every day.



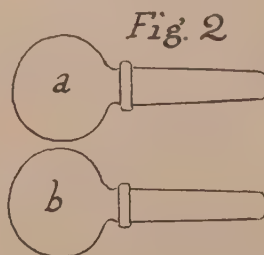
To avoid peg troubles certain requisites of construction and adjustment must be complied with. These essentials have to do with the wood, the fitting, the arrangement in the peg box, the taper of the pegs and the adjustment of the string on the peg. The wood must be ebony or rosewood since both are very strong and inelastic. The peg that shows any twisting effect under strain must be discarded. The fitting must be done by a skilled hand with the proper tools. Amateurish work here is worse than useless. The peg must bind equally on both cheeks of the scroll.

In figure one is a diagram of the proper arrangement of the pegs in the peg box. It will be noticed that no string is allowed to touch any peg except the one to which it is attached. A good many fiddles are wrong in this feature.

At "a" in figure two we have a peg that is too large and that also has too much

taper. A large peg is clumsy and is hard to turn. Also, the string has more leverage to pull it back down. In the same figure at "b" we have a peg of the proper size and taper—a reduction of three sixti-fourths of an inch to the lineal inch.

Finally, when the string is attached to the peg, enough slack should be allowed so that, when it is wound up to pitch, the string will lie over against and bind somewhat on the inside of the peg box. This alone is a good insurance against any slipping.



If the above conditions are fulfilled there will be no excuse to turn to patent pegs of any kind. Many have done this and then have returned to the use of the ordinary pegs with the scroll of the instrument marred. It is not necessary to use any chalk on well-fitted pegs.

The trials of technic are certainly enough for the violin player to bother with. Let him take a little forethought, make slight adjustments and his mechanical annoyances will fade away in the golden strains of a perfectly tuned instrument.

"The violin is the only fossil which still lives, and lives with a fullness of life and a freshness that contrasts quaintly enough with the fleeting, sickly and withering generations of man. Even should mishap bruise or break its beauty, it can be endlessly restored. It is never fit for death; it survives a thousand calamities; nay, even when cut up and dismembered, its several parts, scattered through a dozen workshops and three hundred years, live on with a kind of metempsychosis in new forms, and still cling strangely to their individuality, so that men taking up a patchwork violin say, 'It is fine—the front is poor; the head is tame; but see, here is a Stradivarius back!'"
—HAWES.

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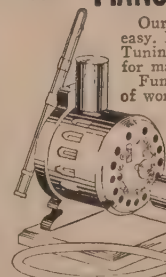


New importations, just received:—some unusual values in violins, violas, cellos and basses ranging in price from the very moderate to the unusual and of course expensive instruments. Also some extremely low priced, but serviceable and playable instruments at \$8.00 to \$15.00, and complete list of accessories, including bows. All prices direct by mail. Very unusual offers! Catalog free also list of special offers.

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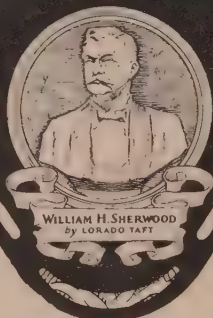
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VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Chinese Music.

J. E. D.—The Chinese Legation at Washington writes, "We do not know of any firm in America selling Chinese music. 2. In playing Chinese music the player plays from memory without having to read the music."

Untraceable.

E. C.—I cannot find the name of the maker, which you say is stamped inside your violin, in any work giving lists of well-known makers. There are thousands of makers with only local reputations, and, as they are scattered all over the world, it is often very difficult to trace the age of a violin or any details regarding its construction, unless the maker of it is very well known.

Gaining Teaching Experience.

A. N. A.—If you have a talent for teaching and the necessary experience, you should be able to teach beginners as far as your own studies have extended. Experience in teaching is one great requisite, and aptitude of teaching is another. I have known finished violinists who could play all the great concertos but who had no success at all in teaching and were not competent to teach even beginners. 2.—The preceding answers your second question. You could advertise yourself as a teacher of "beginners only" if you wish. 3.—In this country you do not have to have a diploma to set yourself up as a teacher of the violin. (The more's the pity!) 4.—I cannot tell you how long it would take for you to master the Kreutzer studies. That would depend on your talent and on how many hours a day you practiced. 5.—I do not consider it possible to become a finished violinist without a teacher, and a very good teacher at that. 6.—You could obtain the degree, "Musical Doctor," only by completing the course prescribed for that degree at some university or institution authorized to confer it. 7.—I do not know of any conservatories where you could "work your way through" by teaching beginners. Conservatories prefer to have even the beginners taught by competent, experienced teachers.

Fischer Violin.

MRS. J. W. P.—I am sorry that I cannot trace your violin through the name you send me. There were several violin makers named "Fischer" who are of some little note, but none named "Fisher." If you send your violin to some good dealer in old violins he might be able to throw some light on the matter.

Prescribed Studies.

H. B.—Pieces which would prove effective for the pupil at the stage you name are *Cavatina* by Raff, *Sixth Air Varié* by de Bériot, *Souvenir* by Drla, *Concerto No. 1 in A Minor* by Accoly, *Orientale* by Cui, *Oberon* by Wieniawski, *Kwartet* by Wieniawski, *Air Varié* by Rode, *Fourth Pupil's Concerto* by Seitz, *Polish Dance* by Severn. 2.—You had better have the pupil defer the study of the de Bériot concertos for a few months or a year as well as the compositions with the chromatic glissando, which you mention. These would be too hard at present. 3.—By all means have the boy study the "Scale Studies" of Schradieck thoroughly, from cover to cover.

Absent Appraisal.

E. L.—I cannot find the maker's name you mention listed among those of violin makers of note in any of the violin authorities. If the dates you send are correct the violin is a modern instrument and would hardly have a place in a collection of curios. Without seeing it it is impossible to give you an idea of its value.

Instruction with Blind Spots.

M. D.—The violin student, who you say can play the Mendelssohn *Violin Concerto* and yet who cannot play trills is no doubt lacking a good technical foundation. He no doubt holds his left hand and fingers very stiff, and possibly grips the neck of the violin tightly between thumb and forefinger. He should be taught to relax the wrist and left hand as much as possible while playing. He should study all the trill studies in Kreutzer, playing them very slowly at first and gradually increasing the speed until he gets the study up to the required tempo. These trill studies should be undertaken under the guidance of a good violin teacher.

Admission to Union.

M. M. C.—If there is a division of the American Federation of Musicians in your town, apply to the secretary, and he will give you full particulars concerning the requirements for admission to the union. If there is no local group apply directly to Joseph N. Weber, President, American Federation of Musicians, 1440 Broadway, New York, New York, and he will send you an application blank and full information. The application blank has thirty-one questions which must be answered by the applicant.

"Mozart"—Trade-Mark.

S. A. S.—It is possible that some violin-maker or manufacturer made violins with the stamp "Mozart," by way of a trade-mark and with a carved bust of the com-

poser, instead of a scroll; but I have never come across one. Write to some of the makers in old violins, whose addresses you find in the advertising columns of the *ETUDE* and other musical magazines, possibly know something about it.

Roth Violin.

C. G. C.—Many musical students write out their original compositions and their knowledge of the names of the composers and the required time values, and having studied this with a teacher, are unable to do this, you will have to find a good teacher, one who is not necessarily a violinist. A teacher who understands theory or music and who has studied composition would answer your purpose. 2.—A J. Roth who made violins in 1675 and a Christian Roth at 17—. Neither of these were famous and I can find no details of their work. They may have made some fair instruments. Violins of this class are rarely in the market.

Hawaiian Guitar.

B. F. J.—As you live in a large city, you will have no difficulty in getting one of the Hawaiian guitar. You will find one for learning this instrument in (Detroit) at 7459 Grand River Ave. (Detroit) at 503 Francis Palms Building, 2111 Avenue, and 1111 West Forest Ave. might also visit some of the regular dealers and inspect their instruments. It would be better if you could get one who plays this instrument and is a good judge of value in such instruments. 2.—Just how much you might learn would depend on your application.

Sound-Post Invention.

F. M.—I have not experimented with aluminum sound-posts for the violin. I cannot say whether or not they are better. All kinds of substances have been used for constructing sound-posts, glass and metal tubing, but none have come into general use. The makers, repairers and violinists have nothing to do with these inventions. They have found that nothing gives better results than the sound-post of straight-grained pine. You will find pine sound-posts in the violins of concert artists.

Hurdy-Gurdy on the Market.

A. V. Jr.—I am not an author of hurdy-gurdy, I am sorry to say, but I can give you no information as to where you can get one. It is not your old instrument, if you are looking for one of any value. I have seen an antique musical instrument of the label you send it was evidently Mirecourt, France. You might write to the Director of the Metropolitan Museum of Art, New York, New York, as there is a large collection of antique instruments. Henry Ford, the Detroit automobile and billionaire, would be interested in antique contraptions of this kind, especially musical ones.

Angle of Neck.

L. Z. P.—I should hesitate to make suggestions in a violin which I have not seen. The chances are, from your description, that the neck is not set at the proper angle, the body of the violin, causing the fingerboard to be too low, and necessitating the use of a too low for the instrument. A good repairer can remedy this by altering the angle of the neck to the violin. Take it to a good repairer or violin maker and let him give you his opinion. The work ought to be done by a good professional workman. A fiddle "tinker" might spoil the instrument.

Violin Study by Correspondence.

J. M. S.—Nothing is so good as study under good violin teachers. Something can be accomplished by correspondence course, since the student has the privilege of asking questions and getting answers. If you are given a good teacher, which everything is given in correspondence, you should have no difficulty in learning to play before I could give you any advice about your studies. 2. The school about which you write bears an excellent reputation in educational circles.

Bellolio.

M. C. A.—Translated into English, the label in your violin reads as follows: "Bellolio made this violin in the year 1781." Bellolio was a maker of some little note in the town of Santo Scraphino. He belongs to the 18th century. You can call him a famous maker, but he is not a famous maker of good instruments.

"Strad" Label.

Mrs. H. L. G.—There is not a million that the violin you send is a real Stradivarius. There is an enormous number of violins with "Strad" labels all over the world, practically all of them are only imitations. You could have a violin you are thinking of purchased for an opinion, but I am not in doing so you would go to a great expense.

Romance of the Guitar

(Continued from page 318)

tious types of composition. His ore brilliant than any of his s and full of the sparkling aracteristic of his Italian con-

Orchestral Accompaniment

NG GIULIANI'S major works several concertos with orches-paniment. The orchestral part these was later transcribed for Hummel who played it with their concerts. Giuliani also al duets for violin or flute and them Bone writes, 'In Giuliani's lin or flute and guitar, we find and rarest compositions for these ents ever written, duets which every possible advantage the ics, capabilities and beauties of ents.' In these compositions is not treated as a mere ac- instrument, but has solo and a s just as complex as the of a violin concerto and re- iful musician to perform them.

inguist, poet, violinist and uch was Zani de Ferranti, . At the age of twelve years was not only an accomplished t admired by all Italy for his . At sixteen he toured Europe ist and his technic, it is said, to that of Paganini. Later he vate secretary to the Russian de Marischkin, during which evoted most of his time to study- aritar and became one of the ponents of that instrument.

orded that Ferranti had a se- by which he produced sustained e violin, and his playing created throughout Europe. In the ronicle of April 9, 1859, ap- following vivid description: e hands of Ferranti the guitar orchestra, a military band. If arseilleaise he makes a revolu- ou; if he sing a love song, there d woman; if he sing a song of e fly to the frontier.'

s is true of his playing is further the following anecdote. During nance of a fantasy of martial e concerts which Ferranti gave e of Alexandre Dumas in 1855, author rose with enthusiasm and "Sebastopol will be taken!" ured the United States with the ivori, and upon his return to is appointed court guitarist to old of Belgium.

ilio Regondi (1822-1872) chosen as his solo instrument instead r undoubtedly there would have

Paganinis as "The infant was the unanimous title given critics. He created a sensation e played and at the same time e of Europe was wild with excite- Paganini's marvellous perform- the violin. In many instances ries of Paganini and Regondi ame, and both were reaping the ls, the one at the age of eight other had reached middle age. notes the criticism of Regondi in aper of that day: 'As a virtuoso, more conspicuous in his master- he guitar than were Giuliani, d others heard here during the egondi's mastership of the guitar. ncomprehensible and his playing poetry and sweetness. It is the lody, and he plays the guitar in without any musical tricks. He st whom all musical performers s, and even singers and actors, t is a natural one. Regondis

the very Paganini of the guitar; under his hand the guitar becomes quite another instrument than we have hitherto known it. He imitates by turn the violin, harp, mandolin and even the piano so naturally that you must look at him to convince yourself of the illusion, for you can hear the *forte* of the piano, the sweet *pianissimo* of the harp combined in its six simple strings.'

"Regondi's works, technically, might be compared with Paganini's guitar compositions, and at times remind one of Chopin and Mendelssohn.

The Instrument of Spain

"SPAIN, the land of the castanets, mantillas and toreadors, has always played a more important rôle in the history of the guitar than any other nation. Although it was introduced there by the Moors and later by the troubadours, it is difficult to believe that the guitar is not the natural offspring of this romantic and music-loving nation.

"That the Spaniards have always been lovers of music is proved by the fact that Spain was one of the earliest countries to include music in its university curricula. Don Alfonso, King of Castile, who reigned from 1252 to 1284, endowed a professorship of music in the university of Salamanca. He himself was a composer of note, and William C. Stafford, in his History of Music (1830), tells us that one of the manuscripts now exists in the library at Toledo containing his songs with the music written "not only with the points employed by Guido and used in ecclesiastical books, but with the five lines and the clefs."

"Stafford, who made extensive travels in Spain writes: 'The Spaniards are singers from nature. They have a fine ear and their songs are full of simplicity and feeling, partaking more of intellect and fancy and of romantic and refined sentiment than of bacchanalian or comic expression. It has been well observed that "The natives of Spain, full of intellect and fancy, dream when other Europeans would reflect, and sing when others would speak. Living but in the fantasies of their ever-active imaginations, Spaniards have always been animated with the love of romance and song. From Pelagius to Mina, from the conquest of Granada to the last moment of their struggle against French domination, they have intoned the suggestions of their patriotism, and equally vocalized the tender themes of love and the bold effusions of public virtue."

"There are very few Spaniards who do not play upon the guitar. At Madrid and the other chief cities and towns of Spain, the young men serenade their mistresses by placing themselves under their windows and singing some amorous ditty to their own accompaniment; and in the provinces there is scarcely an artificer who, when his labor is over, does not go to some of the public places and amuse himself with this instrument.

"Take the Andalusian peasant, for instance, who, after a hard day's labor, instead of resorting to the glass or jug for refreshment and relaxation, tunes his guitar and exercises his voice. Night comes on and the song begins. He and his companions-in-toil form a circle..... Each of the assembly sings a couplet always to the same air. Sometimes they improvise, and if there be among them any who can sing romances (which is not uncommon), he is listened to with religious silence.'

(More of these biographies to appear in later Etudes)

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Elsie Barge
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Lillian Boguslawski
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Anna Ring Clauson
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Kenneth Cummings
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Marjorie Dwyer
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Percy Grainger
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Stanley Levey
Celene Loveland
Louise McCoy
Louise MacDowell
Mollie Margolies
Marian Douglas Martin
Della Tully Matthews
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Mrs. Hal Holt Peel
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Alexander Raab
Bess Resseguie
André Skalski
Estella A. Striplin
Adelaide Sanford
Gaylord Sanford
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Walter David Smith
Rose Sorkin
Mrs. L. I. Taylor
Gertrude Towbin
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Annette Walsh
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C. Gordon Wedertz
Merle McCarty West
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Giula Williams
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George Sutton
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Lois Dyson
Mrs. John L. Eckel
Max Fischel
Margaret Fried
Maurice Goldblatt
Nan Gordon-Hood
Guy Hartle
Ray Huntington
Victor H. Jindra
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Victor Kuzdo
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André Skalski
Michel Wilkomirski

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Max Fischel

CLARINET, SAXOPHONE
Manuel V. Santos

HARP
Clara Thurston

FRENCH, GERMAN, ITALIAN
Hubert Schmit
Captain Steubel
Amedeo Nobili

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Forty Miles to a Teacher

THIS DEPARTMENT must confess to a brief period of doubt in contemplating the rise of mechanical music and the lessening of personal effort in the art in the home circle. But the receipt of the following letter has shifted our point of view and restored our confidence. We hope it may be as great an inspiration to the readers of this department as it has been to us. It comes from a brave, intelligent mother, living in South Dakota.

"I have six young children, the oldest ten years of age. Neither my husband nor I had the advantage of a musical education, and we are very anxious that all our children shall have musical training. The girl ten years old is taking piano lessons again. She is not robust, and we had her discontinued for nearly two years in order to improve her health. The boy eight years old does very well on the alto saxophone. The seven year old girl takes violin, and the six year old girl is just starting the piano. What other instruments would you advise for a family orchestra?"

Now what I should like to know is this. How can a mother having a time and no one at hand with a musical equipment acquire helpful of music? Can you suggest regarding composition or something elemental if need be? I should be able to transpose music into keys so that we might have a family library. Do you know of any one in which the piano part is not a second grade? We are beginning a library."

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We are advising our correspondents to include a cello, and a flute in their ensemble as soon as the several are ready for such instruments. We are further commenting on the wisdom of having them all begin study upon the piano. We are recommending a good music course for the vacation period, playing of musical games and arranging the rhythm instruments as a preparation for the tiniest members of the family. This will keep alive musical interest and not allow the summer months to be a complete loss musically.

It is always well to understand that a musician means more than the technic of an instrument, and a father insists that the vacation be given over entirely to rest and study. In any case are impossible, it will be wise to add something to the achievements. This can be provided by a well selected course in music.

A Matter of Course

WE EXPECT the boy to take up something else instead of the "sax" later on, and there are two younger boys. I have studied the violin myself in order to have some understanding of music. Since every member of the family, as soon as he is old enough, begins to study music, the children all take it as a matter of course that they will take up some instrument.

We live in a very small town, and the only reliable teacher of any kind is the band leader (hence the saxophone). Every Saturday we drive forty miles each way to the nearest college, where there is a good conservatory, for our lessons. During the summer we are at our summer home and my husband insists that the vacation period be given over entirely to rest and no lessons be allowed. Besides, we are so isolated I do not know where we could get lessons, during this period, if we did think them essential.

"To the true artist music should be a necessity, and not merely an occupation. He should not manufacture music; he should live it."—L. B. COHEN

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Fantasia in C Minor

(Continued from page 328)

which has been felt before. The spirit resolves itself into a fainty of conclusion in the measures of the work, namely in 19. Here the energetic character of the opening measures and, with a broadening of beginning of the 40th measure,

the music ends in an imposing *fortissimo* arpeggio passage. The second part of the *Fantasia* is then repeated in its entirety, as was the first part, and, when the final conclusion is reached after the repetition, it should be worked up, yet always with dignity of delivery, to the highest limit of triumphant grandeur.

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PUBLIC SCHOOL MUSIC

(Continued from page 326)

Vocalization

MANY PROBLEM children do not speak fluently nor coherently, on account of the chain of evil circumstances described before. The music work of the special class can be a great help in assisting the stutters, mumblers and those who rarely speak at all to overcome these handicaps of inadequate socialization.

Musical presentations are simply specialized forms of social intercourse. Such presentations allow the child who feels ill at ease to gather confidence through solo work. Giving a short account of something that happened, memorizing and reciting a short interesting poem, then singing a song with or without the others—how it sometimes helps the stutters to become orators!

Songs should be short, melodious—in a limited vocal range—and have a clear, concrete and simple text. Tonal games with rhythmic variations are regarded by the problem children as great fun.

Children should become accustomed to sing softly, not, however, so extremely so that their tone becomes hushed. Those children whose cooperation is poor or nil should be dealt with very patiently. The very few not able to sing or hum in time or tune, should be allowed to join in very softly. Let us always remember that, besides singing, they have many other problems to solve. Rote singing is the most commendable type of vocalization for children of this type. It eliminates time-stealing exercises in note reading, a rather unessential practice in special classes.

Appreciation

THE APPRECIATION of all types of compositions and interpretations can be conveniently limited to listening (for the length of a record) to phonographic, piano player or spontaneous personal interpretation of a worthwhile composition. It is a method both more artistic and scientific to let the children listen carefully and form their own opinions about the music rather than to prevent the growth of discriminative powers by the pre-digested opinions and stereotyped remarks of professional appreciators. The name of the composer and that of the composition, besides a few observations on the type of music and interpretation, should be sufficient memorization material. Even the sub-normal child will enter wholeheartedly into such ability tests.

Dramatization

DRAMATIZING the subject material of the class, be it song texts or stories, historical or geographical facts, is of the greatest importance for the "leading or bringing out" of the innermost selves of the special class children, primarily so if their little plays are built on their own ideas and conceptions. There is no other item in educational methods which throws so much light on personalities and is so

conductive of good in bringing the best there is in everyone.

Creative Music

FINALLY, the music program special class should make a feature of developing such creative as its children are capable of. The greatest mission is to create. The most powerful means toward improvement and help in the impaired health or sluggish original constructive work. So problem children, we under neglect creative inclinations as we threaten to build up another the overcoming of their handicaps.

Musically, it is individual or on simple poems, the setting of to simple tunes, devising of the instrumentation and dances, the their own records, writing and their own little plays, which leading out the positive self, dev initiative, re-enforcing the se can achieve," brings untold s happiness to children of every Mrs. Satis Coleman's system music—that is, turning cigar violins, flowerpots into bells with one's own hands, from other material, musical instru are to resound with the one's o is indispensable in every sp The peace of mind of many child has to be realized, instead the medium of its eyes and ea its hands and fingers.

Personality of the Teacher

THE SYMBOL and motive of the problem child's re improvement and rehabilitation the personality of the teacher. class teacher needs to be a kind pedagogical Jack-of-all-Trades. to be an inspiring, resourceful, and skillful personality, patient aginable limits, one of those and badly needed rays of sunli dark, cold days of the lives of children.

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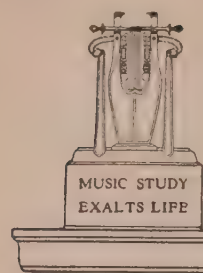
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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



INTERESTING BOOKS ON MUSICAL SUBJECTS FOR SUMMER READING

There are quite a few music lovers who do not know of the many fine book publications that provide interesting reading on musical subjects. It is quite the common thing for some folk to be envious of well informed individuals whom they meet. Instead of being envious it would be more to the point if they would resolve to utilize spare moments to good advantage in acquiring a similar store of knowledge. For instance, this summer most active music workers are quite likely to have a little more spare time than in the fall and winter months. It is a glorious thing to have that spare time for outdoor recreation or travel, but even in the midst of these things there always are times when restful reading is to be desired.

Why not procure, now, a musical literature book or two so that it will be at hand to pick up for those summer reading moments? The musical work to be undertaken in the fall will be approached with greater pleasure and greater confidence because of the additional musical knowledge that has been gained. Perhaps you have a musical book in mind that you intended ordering; if so, no matter by whom it is published, order it from the THEODORE PRESSER Co. now.

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Each year a steady increase is noted in the number of requests made for packages of "New Music, On Sale" during the summer months. In June, July and August packages containing a small assortment of piano pieces in the easy and intermediate grades, or of new secular and sacred song publications, will be sent to any patron asking for them.

The ambitious, progressive teacher who has the initiative to organize summer classes readily realizes the advantages of keeping the studio stock of music up to date and appreciates the opportunity afforded by this "New Music On Sale" service to become thoroughly acquainted with new publications by an examination of the actual copies of the music.

A post card stating "Send me the Summer New Music packages" and giving the teacher's name and address is all that is necessary to secure these packages. No obligation is placed upon the teacher receiving this material to keep any copies not suitable, or for which immediate use has not been found. All unused copies may be returned in September and full credit will be allowed, or the music may be retained and made a part of the 1930-31 "On Sale" account.

THE BUILDING OF THE TEMPLE

CANTATA

By GEORGE F. ROOT

This is one of the good old-time Cantatas that we are printing up in a new edition. As a matter of fact it is far better than some of the newer ones in many respects. It is the type of Cantata that may be taken up to good advantage by a volunteer chorus, or a junior choir, or even by a good Sunday School choir. If desired it might be produced in costume. The music is very easy to sing but it is tuneful, well written, and not trashy.

The special introductory price in advance of publication for a single copy is 25 cents, postpaid.

FOUR VITAL MONTHS

May—June—July—August. These are four vital determinative months in the teacher's life.

What the teacher does in these months points the way either to success or the other unpleasant thing.

Begin to map out now your campaign for next Fall. Give serious consideration to your advertising and to your prospects, before your pupils commence to drop away in the Springtime. Take Father Time by the forelock and pull it hard.

Wide awake parents and pupils know the wisdom of continuing their work as long as possible during the Summer months. Summer music study is increasing enormously.

High School Students whose practice time may be cut down by their class room and home study during the season should rejoice in this opportunity to advance in the Summer time. Thousands depend upon it.

A little activity now in securing special classes in History, Harmony and any phase of music study will prove a fine investment for both you and your pupils.

Advance of Publication Offers—May, 1930

Paragraphs on These Forthcoming Publications will be found under These Notes.

These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

ADVENTURES IN MUSIC LAND—PIANO—KETTERER	45c	EASY 'CELLO ALBUM	60c
BEGINNER'S METHOD FOR THE TRUMPET (OR CORNET)—H. REHRIG	65c	FIRST EXERCISES FOR THE VIOLIN—AD. GRUENWALD	40c
BEST LOVED THEMES FROM THE GREAT MASTERS—PIANO	35c	INSTRUCTOR FOR SCHOOL BANDS—MORRISON	30c
BEETHOVEN SONATAS—PIANO—VOL. 1.....	\$1.00	NEW ANTHEM BOOK	20c
BEETHOVEN SONATAS—PIANO—VOL. 2.....	1.00	PLAYTIME PIECES FOR CHILDREN—PIANO—HARKER	35c
BUILDING OF THE TEMPLE—CANTATA—ROOT	25c	SACRED AND SECULAR VOCAL DUETS.....	50c
CLASSIC AND MODERN BAND COLLECTION—JOS. E. MADDY AND WILFRED WILSON—PARTS, EACH	25c	SEQUEL TO BOY'S OWN BOOK FOR THE PIANO—FORTE	35c

SUMMER MUSIC STUDY

At this season there are many students who have made arrangements for taking special summer courses and there also are many private teachers, as well as schools and colleges who long since have perfected plans for the summer courses they are to conduct. Not a few of those who will attend master summer courses are teachers who never miss the opportunity to improve their own musicianship. We are glad for these folk who have their summer plan settled. Others not so fortunately situated will be planning self-study work.

If you are one of those wishing to add to your musical knowledge, why not take up harmony? Preston Ware Orem's *Harmony Book for Beginners*, (price, \$1.25) makes the whole subject clear and easy

of comprehension; or if you know the fundamentals of harmony and wish to study their practical application to composition the same author's *Theory and Composition of Music*, (price, \$1.25) will give you wonderful guidance to this sphere of music.

"Musical History" is another worthwhile branch for self-study and here the self-student may go into the subject with the aid of such a musical history book as *The Standard History of Music* by James Francis Cooke, (price, \$1.50) or *A Complete History of Music* by W. J. Baltzell, (price, \$2.25).

THEODORE PRESSER Co. will be glad to suggest books for other branches of study, or works for any particular phase of technique in which there is a desire to improve.

IMPORTANT NOTICE

THE THEODORE PRESSER CO. TAKES PLEASURE IN ANNOUNCING THAT IT HAS TAKEN OVER THE ASSETS AND PLANT (INCLUDING COPYRIGHTS) OF THE JOHN CHURCH COMPANY OF CINCINNATI.

THE LARGE NUMBER OF SPLENDID PUBLICATIONS OF THAT COMPANY WILL BE ACTIVELY PROMOTED FOR THE BEST INTERESTS OF THE PROFESSION AND MAY NOW BE OBTAINED "ON SALE" BY TEACHERS THROUGH THE SYSTEM CREATED BY THE THEODORE PRESSER CO.—A SYSTEM WHICH OUR FRIENDS AND PATRONS HAVE ENTHUSIASTICALLY ADOPTED AND EMPLOYED FOR MANY YEARS.

IN FUTURE ANNOUNCEMENTS WE WILL COMMENT UPON THE LONG AND HONORED CAREER OF THE JOHN CHURCH COMPANY WHICH WE ARE PLEASED TO HAVE IDENTIFIED WITH OUR INTERESTS.

COMMENCEMENT PRIZES AND AWARDS

Realizing that many teachers have ready access to metropolitan shops and that in the smaller cities it is not practicable for the dealer to have a representative line of awards, such as Medals, Diplomas, Certificates, the THEODORE PRESSER Co. has a complete stock of these materials particularly suitable for presentation to students.

There are Certificate and Forms having blank spaces for the name of the recipient's name, the course of study completed, at a price from 6 cents to 60 cents; Pins from 15 cents to \$6.00. A illustrated and descriptive list of the little catalog "Musical Jewels" sent free upon request. A page of this issue of THE PUBLISHER'S MONTHLY LETTER contains an advertisement listing the popular styles.

As requests are frequently received for engraving on the Medals and Diplomas, the THEODORE PRESSER Co. has arranged with local engraving artists for having this work done at reasonable prices. In order to avoid any correspondence and result it is suggested that the order engraving or engrossing give a copy of the names and words to be inserted, plainly written, or printed or typewritten. During the months of May and June the engravers in this work are very busy and it is practically impossible satisfactorily to fill "rush" orders. At least two weeks should be allowed between the time the order reaches us and the date when the work should be made.

BEETHOVEN'S SONATAS

FOR THE PIANO-FORTE
COMPLETE IN TWO VOLUMES

This monumental work will be the Presser Collection. There is no other like the *Beethoven Sonatas*, never before. This edition will prove the best. As in the case of the *Haydn* and the *Mozart Sonatas*, the Presser Collection made after the famous Cotta edition is the best and most authoritative of the classics. Every piano student requires sufficient technical preparation to play some of the easier *Beethoven* should begin upon them at once. The two volumes should be in use for many years. There are certain things every pianist should know. The *Andes* and *Fugues* are indispensable, but a knowledge of the *Sonatas* is no less essential.

The special introductory price in advance of publication for a single copy of either Volume 1 or Volume 2 is \$2.50, postpaid.

PLAYTIME PIECES FOR CHILDREN

By F. FLAXINGTON HARKER

Mr. Harker is a talented writer and his compositions are all highly original. This time he has devoted his attention to the work of young beginners and has a decidedly entertaining book of pieces, each with appropriate illustrations. This is a decidedly new book and the music is of a high merit.

The special introductory price in advance of publication for a single copy is 25 cents, postpaid.

PRES IN MUSIC LAND

IN INSTRUCTION BOOK FOR
ENTS OF THE PIANOFORTE

ELLA KETTERER

g of instruction books there
no end. There is a reason
changing conditions, chang-
differences in approach,
the piano class has brought
ided differences in teaching
new book that we are now
the first time is about as up
possible for a piano book to
Ketterer is well known as a
teacher, as well as a writer
popular teaching pieces. Her
the title of "Adventures in
It is not intended as a class
it may well be used for this
ended, however, for young
who are younger than pia-
It starts right off giving the
ing to play at the very first
ains the details of notation,
s long. The material in this
al. The whole book is just
good happy melodies, most
ed by suitable texts. Such
ars as are introduced are
u clearest possible manner.
ook goes along by easy
s it covers all the major
strictly in line with modern

Introductory price in ad-
cation for a single copy is
aid.

Boy's Own Book FOR

PIANOFORTE

enual success enjoyed by the
book of *Pianoforte Pieces*
the decision to publish a
which may be considered
uel to the *Boy's Own Book*.
been quick to avail them-
ne material offered for boy
Boy's Own Book and we be-
ween volume will prove equal-
While the material in the
ok was practically all in sec-
new book will progress
2½ and on into the third
ame characteristics as re-
val of the pieces to the boy
are the pieces in the second
achers may be assured that
be in every way a worthy
the deservedly successful
ok.

new book is being prepared
n, teachers may order a
the special price, in ad-
cation of 35 cents, postpaid.

ANTHEM BOOK

anthem collections includes
most successful publications
catalog. The idea of plac-
ume a number of anthems
all occasions has proved a
one, making it possible for
choir to have a varied rep-
numbers at a very small cost.
ring a new collection to be
series, called for the pres-
Anthem Book. It will con-
ne finest anthems which have
in octavo catalog. None of
difficult but they will be well
ly anthems which the aver-
choir will thoroughly enjoy

ew collection is in prepara-
ill be accepted for single
special price, in advance of
20 cents, postpaid.

AND MODERN BAND
COLLECTION

his issue of *THE ETUDE MU-*
is ready, the orchestral ar-
this collection will also be
ivery to advance subscribers.
band is also progressing rap-
ly all of the engraving is
continuing the special offer
the band parts.
be sure to state which band
red. The special introduc-
advance of publication for
5 cents each, postpaid.

EASY CELLO ALBUM

It is gratifying to note the increased
interest in cello playing, particularly in
schools. The cello is a most satisfying in-
strument and its rich, mellow tone appeals
more to those who have not developed,
through education, an appreciation of mu-
sic than does that of any other instrument.
It is almost indispensable in small ensem-
ble groups because of its adaptability as
a solo instrument, for obligato or counter
melody playing, or as the foundation in-
strument in string ensembles. Our recent-
ly published album "The Trio Club" ar-
ranged for Violin, Cello and Piano is en-
joying a surprising large sale.

The literature for the cello is not as
plentiful as that for the violin and the
ever-increasing demand for pleasing recre-
ation material to supplement the first
instruction book has inspired the compila-
tion of this album. The contents will in-
clude both original compositions and ar-
rangements, or transcriptions, of successful
numbers none of which have previously
been presented in an album of cello com-
positions. Most of the pieces will be first
position numbers but a few requiring third
position will be included.

While the book is being prepared for
publication a single copy may be ordered
at the special advance of publication cash
price, 60 cents, postpaid.

SACRED AND SECULAR VOCAL

DUETS

Singers are always on the lookout for
good vocal duets, and very often they have
difficulty in finding a suitable number for
the required voices. Consequently we be-
lieve that the announcement that we are
to publish this new album of *Sacred and
Secular Vocal Duets* will be met with
great favor. This will be a miscellaneous
collection of some of the outstanding
duet numbers in our catalog,—numbers,
many of which have never before appeared
in any other collection. They will in-
clude sacred and secular numbers for the
various vocal combinations and none of
them will be of a grade of difficulty that
a singer of average ability could not suc-
cessfully attempt. We predict a great
demand for this album.

At the special introductory price in ad-
vance of publication of 50 cents, post-
paid, singers may order a single copy with
the full assurance of receiving a genuinely
worth while album.

BEGINNER'S METHOD FOR THE
TRUMPET (OR CORNET)

By HAROLD W. REHRIG

The numerous school and amateur bands
which are being organized throughout the
country will serve greatly to increase the
demand for trumpeters and cornetists. This
will stimulate the study of both these in-
struments, the playing mechanisms of which
are practically alike. The cornet is not a
difficult instrument to master at the begin-
ning but one must have a good instruction
book, a book which will give all the techni-
cal details, in a concise and practical man-
ner and at the same time furnish entertain-
ing material for the player. Nothing
tends to sound musicianship so surely as
the actual playing of good music. Mr.
Rehrig's new book fills all the necessary
conditions.

The special introductory price in ad-
vance of publication for a single copy is
65 cents, postpaid.

FIRST EXERCISES FOR THE
VIOLIN

By AD. GRUENWALD

Teachers who use this technical work
regularly in their teaching will be glad to
learn that a brand new edition of it will
soon be published in the *Presser Collec-*
tion. Those who are not acquainted with
the useful material it presents have an
excellent opportunity to learn its merits
by placing an order now while single
copies are obtainable at the special pre-
publication price, 40 cents, postpaid. As
a supplementary work to the first instruc-
tion book these first exercises are in-
valuable and the arrangement of many of
the numbers with two violin parts of al-
most equal difficulty makes the work suit-
able for violin class instruction.

BEST LOVED THEMES FROM THE
GREAT MASTERS

FOR THE PIANOFORTE

A beautiful melody lives always. Fash-
ions change in music so far as treatment is
concerned, but a good tune persists. Un-
fortunately, owing to the difficulty or to the
length of the composition in which good
themes are included, many are beyond the
reach of the average player. In most cases
a mere simplification is not satisfying; a
deft transcription is essential, in which the
original beauty of the theme is preserved
and retained in its proper environment. It
is in this manner that the pieces in our new
collection are treated.

The special introductory price in ad-
vance of publication for a single copy is
35 cents, postpaid.

INSTRUCTOR FOR SCHOOL BANDS

By C. S. MORRISON

A decidedly worth while movement in
this country is that directed toward the
organization of school bands. The best
fun in music is in the making of it. One
may derive great pleasure from fine con-
certs and also from various mechanical re-
productions but the pleasure of making
music far transcends all. It is fascinat-
ing to play in conjunction with other in-
struments. The manner of training begin-
ners' bands is very similar to the class
method now used in teaching the piano,
each member of the organization produces
one of the easiest available tones on his in-
strument and the result is accord played
by all. From this starting point the band
progresses by easy stages so that almost
before they know it the players are per-
forming a piece of music. Our new In-
structor will be one of the best published.

The special introductory price in ad-
vance of publication for each instrumental
part desired is 30 cents, postpaid.

ADVANCE OF PUBLICATION
OFFERS WITHDRAWN

The following works are now ready for
delivery to advance subscribers and the
special advance prices are withdrawn. Teachers
and active music workers may se-
cure copies of these new publications for
examination on our usual liberal terms.

Classic and Modern Orchestra Collec-
tion by Joseph E. Maddy and Wilfred
Wilson. A new collection containing
twelve pieces that should be in the reper-
toire of every orchestra organization. The
arrangers are nationally famous mu-
sicians whose works in the school orchestra
field are well and favorably known. There
are parts for all the instruments used in
the modern orchestra. Prices: Parts, 50
cents, Piano Accompaniment, 75 cents.

First Period at the Piano, by Hope
Kammerer. A book for use with Piano
Classes. This is the successful Canadian
Piano Class method for which the pub-
lication rights for the U. S. A. have recently
been secured by THEODORE PRESSER CO.
This book is already a proven success and
teachers planning the organization of a pia-
no class this summer would do well to se-
cure a copy for examination. Price, 75
cents.

My First Efforts in the Piano Class.
Class Book No. 1. Compiled under the direc-
tion of one who is an expert in the work
this bright, interesting Piano Class Method
for children from eight to ten years con-
tains sufficient material for three months
study taking one lesson weekly and with
thirty to sixty minutes daily practice. Most
of the exercises and pieces have words to
enhance and to enforce the rhythms. The
object is to teach the children to learn by
doing and in the very first lesson they are
taught a little piece. Price, 75 cents.

CHANGES OF ADDRESS

If you desire *THE ETUDE* to follow you
to your summer residence be sure to write
us at once, giving us both your old and
new addresses. We should have at least
four weeks notice where changes of ad-
dress are desired.

(Continued on page 376)

World of Music

(Continued from page 305)

THE BETHLEHEM BACH FESTIVAL is to
be held on May sixteenth and seventeenth, with
Dr. J. Frederick Wollé conducting, and with
Esther Dale, Ernestine Hohl Eberhard, Grace
Divine, Arthur Craft, Arthur Hackett, Charles
Trowbridge, Titman and Robert M. Crawford as
soloists. The Friday programs will consist of a
number of cantatas; while on Saturday there will
be the usual performance of the "B Minor
Mass."

A CONCERT OF ORIGINAL COMPOSI-
TIONS of its members was given by the Atlantic
(City) Music Teachers Association, on the evening
of February nineteenth. The event was spon-
sored by the Crescendo Club and was a heartening
step in the encouragement of local creative
talent, which might be followed by other com-
munities.

THE WOMEN'S SYMPHONY ORCHES-
TRA of Philadelphia presented its second program
of the season, at the Bellevue-Stratford, on
the evening of February twentieth, with J. W. F.
Leman conducting and with Frank Oglesby, tenor,
and the Riva Hoffman Dancers as assisting artists.
Two numbers, Mozart's "Overture to Titus" and
Mendelssohn's "Symphony in A Major (The Italian)"
were especially well received. The organiza-
tion gave a considerable tour of concerts in
March.

THE MOZART FESTIVAL of Harrisburg,
Pennsylvania, falls this year on May eighth to
tenth, with the great "C Minor Mass" again as its
leading choral feature. This last and probably
greatest choral work of the master will be given
in its entirety on the first program, with the
"Symphony in E Flat" and the "Overture to
Don Giovanni" preceding it. Well known soloists
and the Barrere Festival Orchestra will join
with the May Festival Chorus in the programs.

THE TENNESSEE STATE MUSIC TEACH-
ER'S ASSOCIATION met in Nashville, from
April fifteenth to nineteenth. There were dis-
cussions of such live subjects as "Cultural and
Educational Influence of Music Clubs" and
"How Far Have We Gone and What Lies before
Us?" along with young artist contests for Beys
Quartets, Girls Glee Clubs and Violin Ensem-
bles, with concerts by an All-State High School
Orchestra led by Joseph E. Maddy.

MRS. ADELE STRAUSS, widow of Johann
Strauss, "The Waltz King," died at her home in
Vienna, on March tenth, at the age of seventy-
six. In late years she had been very active in
protecting the artistic values of her noted hus-
band's works, from the mania for "jazzing" the
classics. Her beautiful Vienna home, in the In-
gelgasse, had been turned into a Strauss museum.

THE MUSICAL REVIEW FOR THE BLIND
is a new magazine, the first issue of which ap-
peared simultaneously in Paris and New York, in
the first week of February. The new publication
is due to the enterprise of the American Braille
Press; and it will be sent free to those without
sight anywhere in the world. The only require-
ment is that the applicant shall be registered at
one of the Braille headquarters, for which there is
a fee of fifty cents, but for this the registrant
receives all publications coming from this press.
The Paris edition is in French; and, of course,
the American edition is in English; which will
supply the needs of the sightless of the greater
part of the world.

FELIX MCGUIRE, JR., at the age of thirteen,
has been appointed organist of St. Paul's Episco-
pal Church at White Plains, New York. He is
one of the youngest, if not the youngest, of organ-
ists ever to hold so important a position in this
country. The son of a musical mother, who has
taught and conducted for twenty-six years, he
already has played entire programs from mem-
ory.

COMPETITIONS

COMPOSERS OF THE NEGRO RACE are
offered six prizes of from one hundred to two
hundred and fifty dollars for musical works for
the voice and for instruments. The prizes are
offered by Captain John Wanamaker in memory
of his father, the late Rodman Wanamaker, through
the Robert Curtis Ogden Association, an organiza-
tion of the colored employees of the Wanamaker
Store of Philadelphia. The competition closes
August 1, 1930; and further particulars may be
had by addressing the association named, in care
of Wanamaker's, Philadelphia, Pennsylvania.

FIFTY THOUSAND CROWNS (about ten
thousand dollars) is announced as prize by the
Smetana Foundation of Brno, Czechoslovakia, for
the best work by a contemporary composer and
submitted before July first. Further particulars
may be had by addressing the organization
mentioned.

THE TENTH ANNUAL COMPETITION for
the Swift & Company Male Chorus Prize of One
Hundred Dollars is announced. The text to be
used is *The Indian Serenade* by Shelley; com-
positions must be submitted before June 15, 1930;
and all particulars may be had by addressing D.
A. Clippinger, 617-18 Kimball Hall, Chicago,

WARNING

We wish to caution our musical friends against paying cash to strangers for *THE ETUDE MUSIC MAGAZINE*. Do not be swayed by so-called bargains into paying cash to men or women with a "hard luck" story. Before giving an order, paying cash, or signing a contract, demand that you see the receipt or contract which is offered you and read it carefully. Daily receipt of complaints from different sections of the country show that fake magazine salesmen and saleswomen are abroad. Protect your cash by exercising extreme caution.

THREE FINE COPIES OF THE ETUDE
FOR ONLY 35 CENTS

Here's an opportunity for all music lovers to become acquainted with *THE ETUDE MUSIC MAGAZINE*. During the months of June, July and August, we shall make a special price of only 35 cents for three months trial subscription to *THE ETUDE*. You would gladly spend 35 cents or more to treat a musical friend to lunch. Why not give a musical treat to a friend which will extend over a period of three months for only 35 cents? Orders will be filled as received. When the supply of June, July and August numbers is exhausted, we reserve the right to return remittance.

REWARDS GIVEN FOR SUBSCRIPTIONS TO THE ETUDE

On another page you will find a specimen list of fine premiums given entirely free for subscriptions not your own to *THE ETUDE MUSIC MAGAZINE*. Any music lover will be glad to give you a subscription to *THE ETUDE* if you will show your copy. Simply collect \$2.00, send the name and address to us and select your reward. A post card will bring a circular showing many other gifts given for subscriptions to *THE ETUDE*.

MAKE YOUR SPARE TIME PROFITABLE!

Take Subscriptions for *THE ETUDE*

For each order you obtain we will pay you a substantial commission. Send for complete details today! No cost or obligation involved. Address Agency Division.

THE ETUDE

1712-1714 Chestnut Street Philadelphia, Pa.

STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION, ETC.,
REQUIRED BY THE ACT OF CON-
GRESS OF AUGUST 24, 1912

Of *The Etude* published monthly at Philadelphia, Pennsylvania for April 1, 1930.

State of Pennsylvania } ss.
County of Philadelphia }
Before me, a Notary Public in and for the State and county aforesaid, personally appeared D. W. Banks, who, having been duly sworn according to law, deposes and says that he is the Treasurer of the Theodore Presser Company, publishers of *The Etude* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher Theodore Presser Company, Philadelphia, Pennsylvania.

Editor James Francis Cooke, Philadelphia, Pennsylvania.

Managing Editor None.

Business Managers None.

2. That the owners are:

Theodore Presser Company, Philadelphia, Pennsylvania.

Estate of Theodore Presser, Philadelphia, Pennsylvania.

James Francis Cooke, Bala, Pennsylvania.

Presser Beneficial Association, Philadelphia, Pennsylvania.

The Presser Foundation, Philadelphia, Pennsylvania.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) D. W. BANKS, Treas.

Sworn to and subscribed before me this 27th day of March, 1930.

[SEAL]

JOHN E. THOMAS,

Notary Public.

(My commission expires March 7, 1933.)

THE MUSICAL HOME READING

Anything and Everything, as long as it is
Instructive and Interesting

Conducted by

A. S. GARBETT

Glimpses of Bizet

"IN APPEARANCE Bizet was interesting though not remarkably striking," declares D. C. Parker in his life of this composer. "His confidence and energy were stamped upon his features. In looking at the bust by Paul Dubois we behold a visage that betokens mental alertness. A shock of curly hair wreathes the brow; the nose is sensitive; the mouth seems ready to smile; a fair beard covers the chin. The only thing the bust does not tell us is, perhaps, that the composer was very short-sighted."

"When he came to attack a 'work he made considerable progress with it, before he committed any part of it to paper. Here is a description of his method which I have received from an excellent source:

"He conceived all his works in his mind without writing down anything, except occasionally some bars that he noted in a pocket-book. I have heard him play 'L'Arlesienne and 'Carmen' in their entirety before he had written a line. It was the same with 'Le Cid,' the book of which

had been entrusted to him, he had entirely composed though he had not time to write down passed subsequently into the hands of a senet."

"Bizet worked by preference evening and through the middle of the grey hours of dawn; when he was wrapt up in his task he labored ceaselessly."

Parker quotes some of Bizet's "I am twenty-eight years old. My baggage is small enough."

And this: "I have a habit of antrny and of false erudition. I am a critic of the third or fourth order. I abuse a *soi-disant* technical jargon intelligible to themselves as to no one else. And a final epigram: 'Auber was a talent and few ideas was almost understood, while Berlioz who without talent was almost understood!'"

But coming generations even

"By Their Works Ye Shall Know Them"

While Sir Richard Terry in his book, "On Music Borders," blames the British in the following paragraphs, there are many Americans who possess a glib knowledge of the names of the composers without knowing the only thing that gives these names value—the music they wrote.

"But the weirdest British characteristic," says Sir Richard, "is to place certain composers on a pedestal; to apply the most exaggerated terms of praise to them; to make them in fact 'household words'; and yet to remain in the most profound ignorance of their music."

Terry curiously gives the name of Handel as one of these neglected composers. "It is safe to say that of all the composers who have ever lived (and I place Handel among the great ones, in the same category as Palestrina, Byrd, Bach, Mozart, Beethoven and Wagner), no one of them has suffered such unmerited neglect as Handel now 'enjoys'. . . . There is something

very ludicrous about the manner in which he is treated. He calls himself a Fugue writer. He tells you that Handel is the greatest composer who ever lived; he tells you how many *Messiah* performances he has assisted at, as listener or performer. He becomes furious if you suggest that the number is too many. And Handel-lovers try to find fault with the music of his compositions. He knows of the music of his compositions. He knows that it stops short at the end of the world."

"He naturally knows the names of the other oratorios, and thinks of them as an oratorio composer. He knows when you tell him that Handel wrote seventeen oratorios against the Jews. He gets a still greater shock when he hears that Chrysander's edition of his works runs to a hundred volumes."

A cynic might add that Terry is saying that *The Messiah* is Handel work many of us have heard. Some of us have heard his *Lu*

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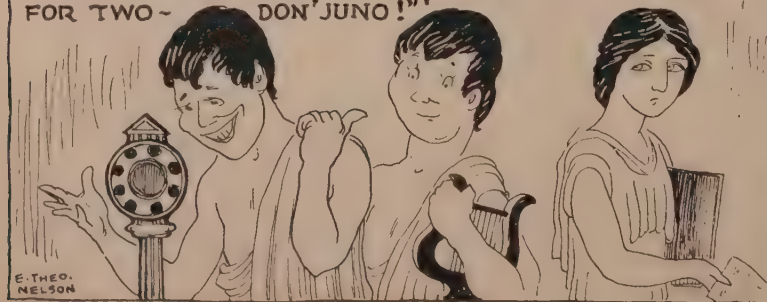
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From *Simplicissimus*

Mozart As a "Prodigy" Composer

MUCH that is fantastic has been written about the early efflorescence of Mozart's genius for composition, so that it is a comfort almost to learn that at the advanced age of eight he occasionally made mistakes!

"In judging the published compositions of Wolfgang (Mozart) up to this date, remarks Dyneley Hussey, author of a recent biographical work on Mozart, "It must not be forgotten that they were, in all probability, touched up and corrected by his father. There is evidence of this in Leopold's remark that some consecutive fifths had been overlooked in one work, which would, he consoles himself, prove that it was the boy's unaided composition."

"Still further proof exists in the book of the London period, only authentic document from which can judge with certainty the Wolfgang's work at this time makes upon it the following:

"We see that Mozart, at eight, was by no means firmly seated in his saddle. He was led to suppose from his knowledge of this date . . . the of mistakes. There are, of impossibilities which betray immaturity. He still lacks confidence in his inner ear. In sum, this destroys the idea of a creative genius—and one may be glad of it."

MASTER DISCS

(Continued from page 322)

ere to recommend include the Orchestra's delightful rendition of *Irish Rhapsody* on disc 1511, an interpretation of *Finlandia* on disc 1512, *Prætor* and the Berlin Philharmonic on Brunswick disc 1513, a turned performance of *Don Giovanni* on Victor disc V29, *Symphony* of Elgar's two *Suites* as rendered by the London Symphony discs 9470-71-72 and 9594 and

total appreciation will be Tchaikovsky's album 131 of *Tchaikovsky's Concerto*, for this work is a Tchaikovsky of the "Symphony" but instead a more singer. Seemingly, in this content to create a Mozartean lyrical purity coupled, of a technical elaboration in the classical elements. In oblation Hubermann to play this work has unquestionably the ideal living interpreter of Hubermann is one of the best of our generation—an artist of technic, musical sensitive refinement. From the recording, this album release is high, and from the standard interpretation it would seem

Recordings for Piano

CORDINGS that have favored us include Myra Hess' purity as heard in Brahms' *B minor* and the *Duet* and from Mendelssohn's "Songs without Words" on Columbia disc 50199D, *Songs* clean-cut performances of *Angelo* and Schumann's *Auf dem Meer* on disc 1445, Edward Goll's

playing of an *Allegro in D Minor* coupled with *Courante in A major* and a *Menuetto Double*, by Bach, also his playing of two capricious studies, Juon's *Humoresque* and Sauer's *Espenlaub Etude* on Brunswick discs 15210 and 15216, and, last, the admirably clear performances of Liszt's *Concert Etudes Waldestrauchen* and *Gnomenszenen* by Lef Pouishnof on Columbia disc 2053D.

Sir John Stainer's cantata, "The Crucifixion," undoubtedly owes its popularity to its reminiscent Mendelssohnian style of straightforward melody, simple harmonization, and religious sentiment. Victor in issuing this work, album set M64, have sensibly done everything possible to enhance, if such is possible, the appeal of this placid 19th Century work by obtaining an expressive interpretation through the combined services of two vocalists like Richard Crooks and Lawrence Tibbett, together with Trinity Choir and the organist, Mark Andrews.

It would be difficult for us to value at this time the abridged opera recordings, which have recently found favor in Germany, even though they have been ingeniously accomplished to present story and music in a comprehensive and entertaining manner for home consumption. The first of these to be issued in this country is "Lohengrin," Brunswick's album set 16. It contains some fine singing, good orchestral backgrounds and is a neatly conceived abridgment. A book of words in English and German facilitates an understanding of the action.

The vocal artistry of Schumann-Heink knows no abatement. Hearing her recent recording of Schubert's *Der Erlkönig*, an interpretation in which she remains unrivalled, it would be difficult to state whether this were the artist of twenty years ago or of today, so faithfully has she preserved her powers of portrayal. Victor disc 7177.

MUSICAL BOOKS REVIEWED

Beethoven's Sketches

By PAUL MIES
Edited by Doris Mackinnon
These have often a note-book at they jot down the first rough sketch of all composers used when writing a sonata or a symphony. I revise and yet again revise and jotting down would be well. Yet, while the written character is more obscure, there would be clearly and without obstruction themes which were to be positions we so revere today. In putting before the eyes the sketches through which many a Beethoven's went before it came to the composer who made it into the tools of his trade. But all want to know how the master came to such a clear translation of the musical idea with notational examples very point.

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PAUL ROSENFELD
all achievement concerning music into the boundaries of one is a task far more arduous than our European colleagues would have it. But Rosenfeld charmingly understands the musical life of this country has brought to the truly significant development of the last three centuries. The book is in the pink of a perpetual to the surface at the first look and is in that one turn rather than merged with the

well discussion is not to be such it comes near blurring a look; then Loeffler, Ornstein are disintegrated and reintegrated the composers who bear up to the pressure of Rosenfeld's analysis and Copland, but others are frag less triumphantly. In

every case, however, there is a triumph—that of the intrepid reasoning, the forceful logic of the author.

Price: \$1.00.

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Famous Composers

By NATHAN HASKELL DOLE

With a wealth of anecdote such as quicken the sympathies, the author covers the lives of thirty-four composers. The tone is less critical than comprehensive, but there is that difficult goal attained of presenting the characters not as puppets but as real people. Composers such as Dvořák, Puccini and Sullivan, regarded through the telescope of this intimacy, are seen as human beings even in the dust of distance and fame.

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TRANSLATED BY ELISABETH ABBOTT

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Most amusing is the opera plot that was never written because there was never to be found the lady who would take the part of the smitten and corpulent widow.

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Teddy's Engine

By ANNETTE M. LINGELBACH

"YOUR ENGINE'S out of repair," said the mechanic, and he came up to Teddy and rapped him on the head.

"But why rap my head? The trouble's in my car's engine," said Teddy.

"No, it's your head that is badly in need of repair. All this last month you've not once reviewed any of your work. Soon you'll have forgotten all of your old melodies and drills and exercises. For instance, can you play that first Hanon exercise from memory or that *Old Mill* piece, or tell me the most important facts from the life of Mozart?"

Teddy admitted that he couldn't.

"Well, go home then," said the mechanic, "and review and review and review. At next week's club-meeting, Miss Sterling is giving a prize for the best demonstration of old-review work, and you might just as well win it as anyone else. Get out your old notebook and study up. I'm a first-rate mechanic myself, but every week I review a chapter from my old textbook on auto repairing and engine-work so that I won't get rusty, or lose my job."

"I'll do it," answered Teddy. "I suppose my musical knowledge must be repaired at times, so as to keep up the speed and fine points of memory I'll need in my new work. Tonight I'll write at the top of the first page in my new notebook: *Review-work means better results in my new work: review today, and have no regrets tomorrow.* That is about it, isn't it, Mr. Mechanic?"

And Mr. Mechanic nodded his head as though it were the best piece of wisdom he had heard for a long time.

Expression Land

By HELEN OLIPHANT BATES

ONE BEAUTIFUL spring day Pauline was out in the fields gathering wild flowers, when all of a sudden she ran into a tiny gate almost hidden in the bushes. Over the gate were written the words, "Expression Land." As Pauline was always eager for a new thrill she opened the latch and went through the flowered entrance. Inside she saw more strange and lovely flowers than she had ever seen before. But she did not know the names of any of them. She stooped down to look at a tiny, pink flower growing close to the ground.

"Good morning,"

pipled a baby voice. Pauline jumped with surprise.

"Hello," she answered, "Who are you?"

"I'm *Pianissimo*," replied the flower. "I'm so little and my voice is so small that not many people really know me."

Pauline tripped on to another kind of flower. It was larger and taller than the first, and a slightly deeper pink.

"Good morning,"

came a voice a little larger than the first voice.

"And who are you?" asked Pauline.

"I'm *Piano*. More children know me than know my baby sister, "*Pianissimo*," but ever so many children don't even seem to know me."

Pauline ran all around. She was charmed with the beautiful garden. She found another flower still larger than the first two, and a deep rose color.

"Good morning,"

came a firm clear voice. "My name is *Mezzo Forte*. Everybody knows me. Some people don't know anybody but me. I wish they wouldn't pick me all the time. My little sisters, *Piano* and *Pianissimo*, get lonesome and feel mistreated."

Pauline ran on still farther and came to a big red flower growing on a tall stem.

"Good morning,"

I guess you know me. You've chummed with me enough. Sometimes I think you'll never give me any peace."

"Are you *Forte*?" asked Pauline with a guilty conscience.

"I certainly am," replied the flower in a brusque voice. "I hope you will get acquainted with some of the rest of my family today so that you will give me a rest."

Far in the distance Pauline saw a huge scarlet flower growing high in the air on a tall, tall stalk. It looked like the king of the place. Pauline did not have to go to this flower to find out its name. Its voice rang out over the whole garden. It could be heard far and near.

"Good morning,"

I'm *Fortissimo*. You better not bother me. I'm boss, and nobody can get ahead of me."

Just then a bell began to ring while, from somewhere in the air, Pauline did not know where, came the sound *Fine* (*fee-nay*). A tiny elf popped up by Pauline and said, "That means the garden is closed for today. But we would be glad for you to

come back tomorrow and to more of our Expression Flowers."

When Pauline went to her the next day she didn't play through in the same monotony, beginning to end. She played softly, some parts moderately, one place, the climax, very loud.

"Why that is lovely," said "How you have improved since You must have worked hard. You a big gold star for your effort."

?? ASK ANOTHER

1. How many whole-steps in an octave?
2. Who wrote *My Old Kentucky Home*?
3. In what opera is there a ginger-bread house?
4. If f-sharp is the fifth of a scale, what is the signature of that scale?
5. How many sixteenth-notes in a double-dotted half-note?
6. What composer is this?



7. What is meant by *quasi*?
8. What is a lute?
9. What nationality was Brahms?
10. What rhythmical figure is this?



Answers on next page.

Saga of The Metronome

By H. E. S.

Old Father Metronome,
Up in his tower,
Said to his little girl
One practice hour,



"You may go out-of-doors,
But stay near home;
And don't go below,"
Said old Metronome.

Dear little Penda
Skipped off outside;
But soon saw the stairs below
And softly sighed.



Just one more step, she thought,
And then I'll stop;
So she went with a skip
And she went with a hop.

But poor little Penda
Started to slide.
"Oh, Father Metronome,
Help me!" she cried.



Old Father Metronome
Stooped from his bower
And carried poor Penda
Up in the tower.

He wiped off her tears
"Penda, you know,
You must never run down
So far below."



Then he soothed her to sleep
Singing so slow,
And rocking her gently.
Soft, to and fro.

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Counting Out Loud." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Music Classes

(PRIZE WINNER)

There is no way of estimating the extent of the benefit, as well as pleasure, derived from a music class. To begin with, the teacher can devote more time by this method than by individual instruction, for the precepts that he or she would give to one could just as well be given to the entire class, thus giving each member opportunities much greater than by the old way.

Also, are we not much more eager when we are placed in friendly competition with each other? Music classes increase the amount of musical lore really obtained, for when it is recited in class the impression is deeper and more lasting. So it is a saving of time and consequently of money as well as a source of joy.

QUENTON SEARBORO (Age 8),
Texas.

Class Lessons

(PRIZE WINNER)

Our teacher, organized a class two years ago—which meets on Saturday mornings. It has been a great help to us in many ways. We have a rhythmic orchestra and this has helped to improve our time and rhythm. We also study musical history and learn about the great composers and their works.

Sometimes we enjoy musical games and contests and compose little tunes to sentences our teacher gives out. At other times we have ear training and sight reading. Once in a while we have programs of piano solos and duets and write criticisms of each other's playing. Class lessons give us more confidence in playing before people and promote a good get-together spirit.

I think girls who aren't members of a class or club miss a great deal of general musical knowledge.

JEAN NOCK (Age 12),
Maryland.

HONORABLE MENTION FOR FEBRUARY PUZZLES

Velma Lincoln, Alice Lavoie, Ethyle Busch, Elizabeth Barrow, Carolyn Moseley, Kathryn Smith, Sadie McDonald, Helen Erickson, Evelyn M. Allen, Esther Snell, Betty Babst, Herbert Ritzmann, Marie E. Wilkey, Paul Henry Heinz, Carolyn Raney, Ruth Snell, Margaret Lancaster, Frederick Morgan, Esther Richardson, Evelyn Youngling, Anna Mae Schueter, Jane Manning, Barbara Flickinger, Florence Duschene, Robert C. Blunt, Annie Ava Turnage, Rosemary Strassell, Dolores Slacke, Wilma Frohmiller, John A. Low, Leona Mae Hall, Loretta Aylward, Ellen Hancock, Alice Moll, Sara More Hayward, Anna Vuori, Wilma Tull, Cleo Doris James, Phyllis Martin, James Schrubbs, Jean Mock, Edith Chandler, Lillian Tighman, Barbara Ann Wisley, Martha Brunck, Martha Rodgers, Betty Schroll, Virginia Schulling, Isadore Rosenberg, Quenton Seaboro, Betty McDowell, Joy Kathryn Hardie, J. Cournoyer, Elise Earle Hagood, Francis Stenstrom, Virginia Myers, Lora Penn Starr, Jeanette Att. Mildred Popplitz, Anna Stevenson, Dorothy Grafton, Ruth Diehn, Elizabeth Winters, Anita LeBoeuf, Anna White, Paul Brick, Dixie Ray Boyd, Henrietta Allen, Eleanor Weston, Helen Hjort, Ruth Oberuler, Imogene Russell, Mariette Pecora, Margaret Boggs, Elizabeth Parente, Dorothy Riley, Mildred McCann, Walter E. Llewellyn, Eunice Weber, Robert H. Llewellyn.

Music Classes

(PRIZE WINNER)

Music classes have advantages and disadvantages. They are advantageous:

1. To the poorer classes of people who can't afford the price asked by private teachers.

2. To those who catch on to things quickly because they get twice as much from class lessons at a cheaper rate.

3. To the teacher who can have only class lessons because of lack of spare time in which to give private lessons.

Class lessons disadvantages are:

1. Pupils do not get individual attention.

2. In class lessons the teacher has too much to do, so he or she cannot correct all the faults that an individual teacher would correct.

3. Sometimes a whole career is ruined because the teacher is not able to see that each pupil practices the right amount of time and correctly.

I myself through experience am of the opinion that music classes are of no advantage.

MARIAN DOWNS (Age 13),
Connecticut.

Answers to February Puzzle

1. Measure
2. Note
3. Chord
4. Staff
5. Key
6. Sharp
7. Flat
8. Tie
9. Minor
10. Major
11. Fine
12. Dot
13. Slur
14. Line

PRIZE WINNERS FOR FEBRUARY PUZZLE

Margaret Lancaster (Age 9), Mass.
Mary Fleecer (Age 12), Ill.
Margaret Merriman (Age 13), Penna.

HONORABLE MENTION FOR FEBRUARY ESSAYS

Esther Richardson, Winifred Watson, Anna Mae Schlueter, Anna Marie Bell, Virginia St. Aubix, Cecelia Luisa Negron, Caroline Raney, Thelma Terry, Magdalene Rodgers, Isabel Vigness, Faye McCreedy, M. Katherine Downs, Frances Junk, Eleanor Owen, Claudine Crosswhite, Elise Earle Hagood, Velma Lincoln, Clara Wooley, Mary Rhett, June Wallace, Margaret A. Weed, Catherine Hilbringer, Patricia Marie Stone, Phyllis Hill.

LETTER BOX LIST

Letters, which space will not permit printing, have been received from Doris Endicott, Juanita Michalas, Beatrice Greene, Phyllis Baron, Georgia Becker, Myra Evelyn, Mary Katherine Fricks, Edith Magin, Velma McGuffey, Elsie McAbee, Jennie Maroe Davis, Blanche Hastetter, Ruth Martin, Victoria Nicholas, Mary Carle Harrisonne, Jeanette Att.

EDUCATIONAL STUDY NOTES ON MUSIC
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

The Race, by William Baines.



This is a short race but a merry one, and, for us who are watching, it supplies plenty of excitement. If playing a quarter note at 144 seems too fast at first, have your teacher set the metronome at a slower speed. Then each day that speed can be increased until, before you know it, you are able to play the piece right up to the tempo marked.

In the third and fourth measures, your right hand should raise itself slightly from the keyboard at the end of each phrase mark (curved line). In the first two measures after the double bar, the half notes demand strong emphasis.

The Clown, by Ella Ketterer.



Circuses will be like straw. Read this which accompaniment will help the mood of the music.

In measure that species of companionism is "Alberti bass," of this was an

Domenico Alberti who died a good before the period of the American. Never play an Alberti bass too loud, would make it sound tiresome and allow the melody to be prominent.

My First Piece, by Robert Nolan

The principal milestone in the life of every pianist is his first piece of all, better known as his "very first" piece. Here is a fine little composition with which to make a start on your musical journey. Look at the "write up" of Ella Ketterer's *The Clown*, which appears in these columns; the remarks concerning the left hand accompaniment may be applied to the grade number.

Play smoothly and unhurriedly.

In Good Humor, by Walter Rolfe



This is another Rolfe's brief but interesting pieces for the pianist. It is a waltz time.

Everyone likes the rhythm of the dance is a some one and is said to be in the "modern" waltz time. mean that it is of the present day, but rather that only a comparatively few years ago like as old as the *allemande*, the *surpavane*.

In the Pine Woods, by L. Renk

Here is a slower waltz than that by Mr. Rolfe in this issue. In the eleventh and fifteenth measures the melody shifts for a moment to the left hand and must be made to stand out plainly. literally with more motion. *Più moto* means rather faster. *Tranquillo* you can guess at, if you are a good "guesser." How very melodious are the themes of *In the Pine Woods*! "sing" and actually bring to mind the unforgettably sweet smells which give out.

Letter Box

DEAR JUNIOR ETUDE:

I spent my vacation last summer in the mountains of North Georgia, but my winter home is in Florida. In the summer we rented a house that had no piano and we had to go a mile to practice, sometimes walking. I am interested in any kind of ensemble music. I know a duet and a trio and am learning a quartet. I like to play ensemble works better than solos because I think it is much more interesting and more fun.

From your friend,
BETTY GARDNER (Age 10)
Florida.

DEAR JUNIOR ETUDE:

I am taking lessons on the violin and piano. My aunt has been my teacher and my mother also gives lessons. My brother plays cornet and my father baritone, and I can play those instruments a little. We have very good times playing together. In our town of five hundred people we have a band of eighty players, and in our high school department of fifty we have an orchestra of twenty. Most every family in the town has some musical instrument.

From your friend,
ELIZABETH HAVES (Age 13),
New York.

Answers to
Can You Tell?

SEE PAGE 316 OF THIS ISSUE

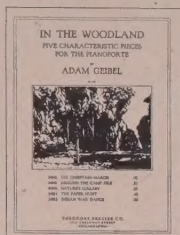
1. Saint Gregory (540-40 D.), Pope from 590 founder of singing throughout Christendom the study of church
2. F.
3. Db-F-G-B#.
4. "Il Trovatore," "Rigoletto," "La Traviata," "Eugene Onegin," "Aida," and "Falstaff."
5. Two vertical lines across staff.
6. Nevin's *My Rosary*.
7. Mendelssohn.
8. The organ.
9. A passage, mostly in brass choir, in the first movement of Beethoven's *Symphony*.
10. The Stoughton (Massachusetts) Musical Society founded in 1786.

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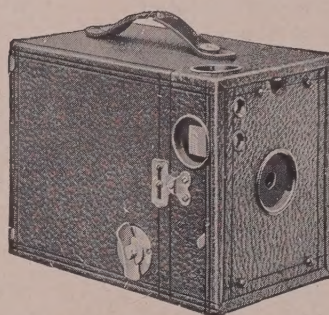
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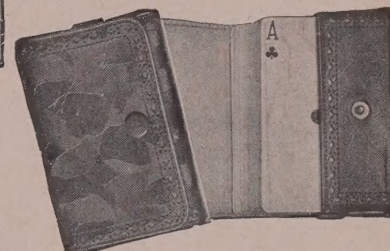
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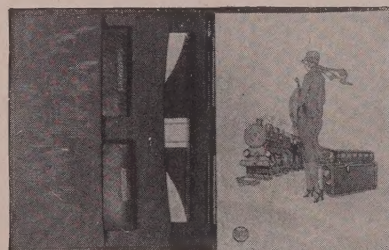
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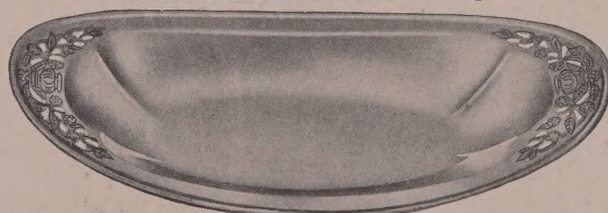
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